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ABSTRACT

This text tries to explain what students need to learn to read and write in tertiary academic settings in Australia and to suggest some ways of teaching them. An introduction maps out what this text contains and summarizes the main features of the approach used to teach adults how to read and write academic discourse. The next section describes the 6 themes containing the 21 units of the return to study course grouped under these themes. These themes and units are written to help an imaginary teacher teach the course. Each theme is related to the one before it and builds on it. At the beginning of each theme, an introduction explains why the issues in the theme are focused on. Within each theme, a unit may contain outline, main ideas, activity guide, followup activities, student handouts, teacher reflections, and overhead transparencies. The themes (and number of units) are as follows: reading academic discourse: discerning patterns in text (4 units); expository writing: representing a domain of reality (3); learning about universities (3); argumentative writing: participating in a community of inquiry (6); stylistics: shaping your meanings (3); and so what: reflections on academic discourse. A 64-item bibliography is appended. (YLB)

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Learning to Learn: the next step

Teaching adults how to read and write academic discourse

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Learning to Learn: the next step
Teaching adults how to read and write academic discourse

Robin McCormack

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Learning to Learn: the next step

Teaching adults how to read and write academic discourse

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Key ideas underpinning the course

(Published as separate booklet)

Foreword

This text has been many years in the making. Historically *Learning to Learn: the next step – teaching adults how to read and write academic discourse* is a sequel to *Learning to Learn: helping adults understand the culture, context and conventions of knowledge – a guide for teachers* (1991). Both arose from an effort to respond to requests for information on a Return to Study course that Geri Pancini and I taught for many years at Footscray College of TAFE. In the early years we would simply invite people to 'sit in' the course and learn by experience. Many did.

Later, we ran workshops where we presented our materials and strategies to other 'second chance' educators. Finally, after being involved in a nationwide professional development exercise, it became clear we would have to shift our medium of communication from face-to-face oral to written language. However, the radical limitations of written language quickly manifested themselves: it took the whole of *Learning to Learn: helping adults understand the culture, context and conventions of knowledge – a guide for teachers* (1991) just to describe the first five sessions of a 25-plus session course; and the fluency, dialogue, body language, performance and multi-modality of speech was largely lost to the deadened hand of the spiritless letter of literacy.

Learning to Learn: the next step – teaching adults how to read and write academic discourse was intended somehow to describe the other 20 sessions of the course – clearly a quixotic task. It was originally drafted by myself in 1994. However, for both personal and ideological reasons I lost confidence that there was a real readership for such a text: first, the VET agenda of defining adult capacities in relation to national industries supposedly capturable in lists of competencies was starting to kick in; and, secondly, I was becoming personally paralysed by a sense that what we were doing was assimilationist and did not fully acknowledge the prior culture and lifeworlds of our second chance students. Without this sense of a readership I lost confidence in the text and its relevance.

In order to find a place, a context, a 'zone of contact', where I could work my way through these issues ideologically and pedagogically, I took up a position at Batchelor Institute of Indigenous Tertiary Education in the Northern Territory. Here, my work has taken a more emphatic turn back to ancient rhetoric as a political culture and pedagogic practice intended to constitute communities by articulating a common ground that can at once acknowledge difference whilst finding a point of understanding and reconciliation.

Peter Moraitis continued to believe that the drafted text had a relevance and potential readership, so he and Patsy Lisle assumed responsibility for it and redirected it towards an audience defined by the Diploma of Liberal Arts course developed at VUT but delivered in a number of Victorian universities, TAFE institutes and community providers. My wish for this text is that it does provide you, as an educator, with some activities, some strategies, some ways of approaching academic discourse and assisting your students to enter into the worlds of academic discourse. But I also hope that it provokes you into taking up a more reflective stance on academic discourse, its meanings, its uses and effects in a post-modern, post-colonial world – and communicating the need for reflexivity to your students.

This text is a product from the community of inquiry and practice that circulated around the Language Development Centre, Footscray College of TAFE over more than a decade. It is this practical work that provided that context and meanings that have been so inadequately captured in this text.

Robin McCormack
December 2001

Editors' Preface

During the 1980s and early 1990s Rob McCormack and Geri Pancini, working at the (then) Footscray TAFE College, developed a return to study course for mature age adults in Melbourne's western suburbs. An aim of the course was to prepare adults for successful tertiary study in the humanities and social sciences.

Rob and Geri had both worked in universities during the influx of mature aged adults into universities in the 1970s. They were aware of the rich experience adult students brought to their studies as well as the difficulties they experienced in participating in the humanities disciplines. This book is based on the return to study course which they put together to meet this need.

Describing the course as 'put together' may perhaps suggest that the work involved just photocopying some articles, inviting a few speakers, correcting bad grammar, and having some lively discussion about what uni might be like. However, developing this particular course involved very much more than that. Rob and Geri explored contemporary developments in a range of research fields, including the most recent work in sociolinguistics, literary theory, rhetoric, epistemology and learning theory.

This research was disciplined by a number of very practical questions: What were the demands of an Arts degree that students needed to understand and learn to do? What stood in the way of students being able to do these things? What could teachers do to help students meet these demands? How could students link up their identities outside the course with who they needed to become in an Arts course?

The Return to Study course that emerged was a practical working out of these questions. Rob and Geri drew elements from the research fields and from home-grown practice and combined them in a curriculum sequence which proved remarkably useful to students and other teachers.

In 1990 they wrote *Learning to Learn: introducing adults to the culture, context and conventions of knowledge – a guide for teachers*, a description of the first five weeks of the Return to Study course. Over the last ten years teachers in adult education across Australia have used the book extensively. While it presented some rationale about *why* teachers should adopt the teaching practices it proposed and described, *Learning to Learn* was written essentially as a 'how to'. It spoke to teachers as practitioners and provided sequenced lesson plans and classroom activities. The authors did not try to position themselves very explicitly in the debates about adult learning current at the time.

When Rob came to write *Learning to Learn: the next step – teaching adults how to read and write academic discourse,* his intention was to describe the remaining part of the Return to Study course and to do what the first *Learning to Learn* did not do – position the course within contemporary debates about pedagogy, reading and writing, and the role of linguistics in education. It was a huge undertaking. *Learning to Learn: the next step*, then, is not just a text book for students, nor a theory of pedagogy, but a meeting between teaching activities, theories about the meaning of these activities, and a dialogue between the approach adopted in the Return to Study course and other approaches to adult learning.

It has taken several years for the *Learning to Learn: the next step* manuscript completed by Rob to reach publication and this created a dilemma for us as editors. The manuscript was written in the mid 1990s about a course taught through the 1980s. The text the activities were based on – Alvin Toffler's *Third Wave* – is now fairly dated. However, as will become obvious to you as you read, it would have been no small task to replace Toffler with another text. We decided not to try, because it would have involved a complete rewrite of Rob's book, and we believe a rewrite could not have been as good as the original.

It would take many pages to explain why *Learning to Learn: the next step* has only now seen the light of day. It has been circulating in a manuscript for years. One part of the story is that the book you have before you is a cut-down version of the original manuscript. The original contained many sections framing the linguistic and pedagogic approach taken in the text in terms of systemic functional linguistics. We apologise to readers who may have liked to see that discussion, but as editors we felt that adding the extra interpretive layer would have made the book even larger, and may have restricted the text to a specialist linguist audience.

We think the approach taken in *Learning to Learn: the next step* remains valuable to teachers. We have drawn extensively on the approach in our own teaching in the Diploma of Liberal Arts and other teachers have made use of it in English language courses, particularly in English for Academic Purposes. It has also been used in first year undergraduate Arts courses and in Year 12 courses.

Learning to Learn: the next step may also be valuable as an example to policy makers. There is a chance in Victoria that serious attention may be given by government to basic issues of teaching and learning. We hope the book may make a contribution to a renewed curriculum focus. It may serve as an example of the kind of depth of thinking and commitment to curriculum design that is needed to make a real difference to students' educational development.

The best we can hope for is that teachers will 'put together' new subjects and new courses and will find this book a useful resource and inspiration from which to draw.

We would like to thank Delia Bradshaw for her support over the time we have been editing this book. Not only has she encouraged us throughout, she has provided a critical and constructive eye on the additions and

revisions we have made. Carolyn Woodley also read the whole text and made many helpful suggestions for improvement. We would also like to thank Clint Smith for his painstaking work in designing and preparing the book for publication. His work started with the first *Learning to Learn* and neither book probably would exist without his skill, patience, and tenacious commitment to the project. Of course any shortcomings, omissions or mistakes are ours.

Patsy Lisle

Peter Moraitis

Introduction

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What's in this publication?

Origins

This publication tries to explain what students need to learn in order to read and write in tertiary academic settings and to suggest some ways of teaching this.

It is organised into a series of units based on a Return to Study course that was conducted at Western Metropolitan College of TAFE (now Victoria University) in Melbourne, Victoria, Australia from 1980. The course used *The Third Wave* by Alvin Toffler as a key discussion text for the students.

Learning to Learn: the next step – teaching adults how to read and write academic discourse continues on from the sessions presented in *Learning to Learn: helping adults understand the culture, context, and conventions of knowledge – a guide for teachers* (Melbourne, Office of Adult, Community and Further Education Board, Victoria, 1991). It represents a next step in a learning to learn program – hence the title.

Copies of the first *Learning to Learn* may be obtained from:

Language Australia
GPO Box 372F
Melbourne
Victoria 3001
http://sunsite.anu.edu.au/language-australia

Structure

Learning to Learn: the next step is made up of three parts:

- **Introduction**
- **Themes in Academic Discourse,**
  representing the units of work originally taught to students in the Return to Study course
- **Key Ideas Underpinning the Course,**
  providing a theoretical framing of the course.

In what order should I read it?

Our advice is to read the **Introduction** first.

It is then possible to read the other two parts in any order you wish. Indeed, we have deliberately bound **Key Ideas Underpinning the Course** separately to enable you to choose how you will move through the whole publication.

Map of this publication

Learning to Learn: the next step – teaching adults how to read and write academic discourse is made up of three parts.

- **Introduction**
  Maps out what this publication contains and summarises the main features of our approach.

- **Themes in academic discourse: course units**
  Describes the six *themes* containing the twenty-one *units* of the return to study course grouped under these themes.

  These themes and units have been written to help an imaginary teacher teach the course. The themes are the main moves in our course. Each theme is related to the one before it and builds on it. At the beginning of each theme, we include an introduction to the theme which explains why we focus on the issues we do in that theme.

  Within each theme, a unit may contain:

  - main ideas
  - teacher reflections
  - an activity guide
  - follow-up activities
  - student handouts
  - Overhead Projector Transparencies (OHTs)

  A summary of the themes and units of work can be found on the next page.

- **Key ideas underpinning the course**
  Describes the ideas underpinning the course, and tries to help you make sense of our approach by positioning the approach in relation to other approaches taken toward: academic knowledge; pedagogy; reading; writing.

  Key ideas underpinning the course has been bound separately for ease of handling and to enable readers to choose the order in which to read the whole publication.

Summary of the themes

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Background to this publication

How does this relate to the earlier Learning to Learn course?

The first five sessions of this Return to Study course were described in *Learning to Learn: helping adults understand the culture, context, and conventions of knowledge – a guide for teachers* (Melbourne: Office of Adult, Community, and Further Education Board, Victoria, 1991).

The five sessions covered initial learning to learn issues such as competing accounts of student success, metacognition, cue consciousness, mind mapping, the library, the structure of a textbook. They focused on helping students understand the hidden conventions, expectations and assignment of responsibilities in university study.

This present publication can be thought of as the sequel to the first *Learning to Learn*. It describes the sessions following those first five sessions. The sessions in this Learning to Learn deal with three broad aspects of academic life:

- knowing how to read academic text
- knowing how to write academic essays
- getting to know some of the institutional ropes (enrolling, tutorials, taking notes, feeling at home, etc.).

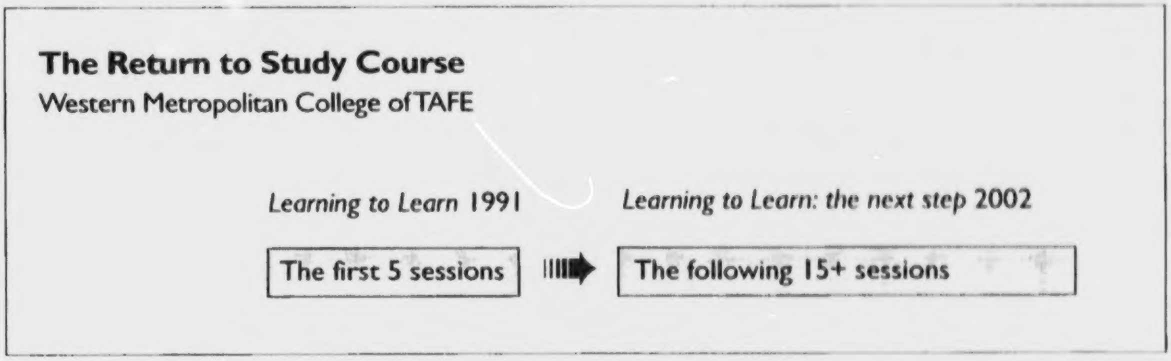

The Return to Study Course
Western Metropolitan College of TAFE
Learning to Learn 1991
Learning to Learn: the next step 2002
The first 5 sessions
The following 15+ sessions

Figure 1

Relationship between *Learning to Learn: helping adults understand the culture, context, and conventions of knowledge – a guide for teachers* (1991) and *Learning to Learn: the next step – teaching adults how to read and write academic discourse* (2002).

What if I haven't read the earlier *Learning to Learn?*

This book assumes you are familiar with the earlier Learning to Learn, so we will say almost nothing about issues covered in that text. If you haven't read it, you should probably try to get hold of a copy. Otherwise you may find yourself getting frustrated with the gaps, silences, assumptions and things passed over without comment in this text.

Who exactly is the author of this text?

You will have noticed that this book tends to be phrased in terms of 'we' rather than 'I', even though there is only one author nominated: Rob McCormack. The reason for the 'we' is that it would be fraudulent of me (Rob McCormack) to write in my own name. The voice speaking through this text is a voice produced by years of dialogue, anguish, racking of brains, planning, discussing, team teaching, debriefing after classes – year after year. It is the collaborative voice(s) of Geri Pancini and Rob McCormack, who together assembled the specific concoction of practices and discourses constituting the Footscray Return to Study course. This book is an attempt to inscribe that specific mix of voices in a new medium, a written manual. Although I (Rob McCormack) am the writer of this new inscription, I find that I can only speak with the voice that emerged from the thousands of hours of discussion that went into the development and articulation of this course.

Hence, the 'we'.

The strange Land of Academia: its natives, its flora & fauna

This book, the second part of a Return to Study course, is based on the view that there are ways of reading and writing that are specific to academic settings. Writing an academic essay is different from writing a business report, writing a diary, or writing a cheque. Similarly, an academic discipline reads in a special way that is different from the way we read novels, letters from friends, bank statements or descriptions of houses for sale. There is no universal way of reading and writing. Different contexts of reading or writing call for different ways of reading and writing. Academic contexts have their own ways of reading and writing. This book is an attempt to spell out what these ways are, so they can be made clear to students entering the academy.

Our basic metaphor for explaining academic ways of reading and writing, academic discourse, will be the idea that academia is like a culture. It is a way of life made up of its own ways of doing things, its own values, its own routines and habits, its own values and ways of judging things or performances. This means you can't learn to read and write the way academics do in isolation from actually engaging in these academic activities. Academic ways of reading and writing only make sense in terms of the goals, values, purposes, routines, and habits of academic life. To learn to read and write in an academic way means being able to imagine yourself as an academic, as someone with the goals, values, purposes and so on that define academics.

Learning to read and write the way academics do is a matter of two things: one, coming to see 'the point' of academic ways of reading and writing, and two, learning how to actually do it. Notice that for convenience we will often shorten 'academic ways of reading and writing' to 'academic discourse'. 'Academic discourse' is easier to say and also because discourse can also cover ways of talking and discussing as well. Students need to learn not only how to write like an academic or how to read like an academic but also how to talk like one, how to take part in discussions at tutorials and seminars like an academic, and how to think like one. In short, how to be an academic, or perhaps it should be: how to be academic.

Should I use Toffler's *The Third Wave*?

We are often asked two questions about our use of *The Third Wave*. One, why do we use such a tawdry American populariser as our text? And two, why do we persist in using it even though it is now very old and organised around pre–1989 polarities of the Cold War? These are obvious questions. Both are difficult and embarrassing to answer. So we will try to respond as well as we can.

So, let's move to the first question: Why do we use Toffler?

Why use Toffler?

Initially, it was an accidental choice. We were looking for something that provided students with a sense of the social and historical constructedness of the present. We were also looking for something that would provide them with some of the 'cultural literacy' assumed in first year Arts and Social Science courses. We felt that students should at least have some sense that people lived differently in the past but this fact, the fact that they were different from us, did not mean they were stupid or less than human or evil.

Critique without radical chic

We also wanted to give our students a bit of a jump on students coming out of schools in that they would at least have some insight into the problematics orchestrating discourse within Arts and Social Science disciplines. We wanted them to have some insight into the idea of critique, into the idea that our world is riddled with injustice and violence. But we did not want this insight to be a matter of moral outrage or trendy political correctness. We wanted it to be a matter of sociological analysis. We were not inculcating an ethic of conviction or outrage: in fact we found our students very resistant to moral and political views they associated with the yuppie chattering classes. They saw themselves as down-to-earth people, not given to high-flying, idealist, utopian dreams or criticism. They just wanted a decent life for themselves and others. Anything with even the slightest whiff of 'feminism' or 'left-wing politics' would be jumped on. So, our strategy was to skirt any direct confrontation with these issues and instead put in place a picture of history that inevitably raised these issues for them.

Classical humanism

The Third Wave was the answer. It is a classic humanist dialectical text. It reads history as a movement through three epochs: from a thesis to an antithesis to a synthesis; a movement through three waves of historical change, a First Wave of pre-modern community (gemeinschaft), a Second Wave of modern society (gessellschaft), to a Third Wave emerging in the present which integrates and supplants these two earlier social forms thereby achieving a balance and harmony to our lives personally, socially, economically, politically and globally. As you can see, *The Third Wave* is a book built around a grand historical narrative, a story of progress towards liberty, happiness and social justice. It is also a materialist account of history: each epoch is instituted around a constellation which is at bottom determined by the mode of technology. Actually, it is a technological determinist reworking of the Marxism of Toffler's youth.

Oddly, it is precisely because *The Third Wave* is humanist, historicist, modernist and dialectical (even eschatological) that it is so productive pedagogically. It is a book that mimics the history of people's social experience and commitments: from primary institutions such as kinship and family; to secondary institutions such as school and work in the formal economy; and finally to a sense of the future bearing down on the whole of social life demanding some response, some responsibility. It is a book that organises huge masses of historical facts around a few simple and graspable key ideas, which means that students can experience the power of ideas to organise material. It is a book that sees connections between people's 'opinions' and the material organisation of their lives. It is a book that places the present at the cusp of a historical demand and a promise. The present in our lives personally and in the larger social life is subject to a new wave of technological change and the book positions its implied reader as someone who must respond to this. Are they on the side of change or are they trying to stop it?

Inhabiting a world picture

It positions the reader at the heart of epochal changes, as able to peer deep into the past and descry its underlying shape, and as able to experience the surge of history in their own lives and the lives around them. *The Third Wave* is a truly world disclosing text. It is a text expressing a weltbilt, a world picture, a sense of the meaning of history and our place in it. Although this seems grossly naive after the economic rationalism of the 1980s, the collapse of communism and the re-emergence of nationalism and religious fundamentalism in the 1990s, we have been unable to find a book of comparable sweep or seductive power. Remember, the reason we value *The Third Wave* is because it quickly projects the reader up to a very high, possibly too high, level of abstraction. This means they can see and experience many things, events, and social tendencies as expressions, as symptoms, as illustration or instances of these higher order concepts. It means they can watch news items and read them as exemplifications of a concept. It means they can come to see their own lives as related to larger social forces and shifts, not just a matter of personalities or contingent fate.

It seems to us that in order to gain a sense of academic disciplines as constellations of competing ideas, it is important for students to experience the power of ideas, their power to make the world new, to make sense of things, to forge connections between disparate and distant things, their power to summarise whole regions of reality. Academic discourse in the humanities and social sciences is not organised around piece-meal empirical and analytic work. Admittedly, this is what most participants are engaged in, but it seems to us that in order to understand the point and meaning of this work of scholarship, students must sense the way disciplines are organised into competing paradigms, theories, methodologies, research programs. *The Third Wave* embodies a key paradigm – Giddens calls it 'Industrialism'. Let's call it 'Technological Determinism'.

Expository writing

Students experience the power of this paradigm of 'Technological Determinism'. This experience of a theory also helps sturdents make sense of the rhetorical structures and unfolding of expository writing. What is an expository essay? An expository essay is an essay expounding a paradigm (as if no other paradigms existed). In other words, an expository essay is not oriented to contribute to the ongoing debates within a discipline; argumentative essays do this. Argumentative writing addresses peers or colleagues within an academic discipline; expository essays address learners – students or the general public. Expository writing is a text that is fundamentally pedagogic or popularising. It is a text addressed to ordinary people explaining a new way of seeing and ordering things.

Expository writing is built up from two rhetorics: a taxonomy of concepts on the one hand, and their application or instances on the other. And it is these two simple logics that drive an expository text: the taxonomy of factors, domains, aspects, causes, regions, epochs on the one hand; and the events, things, tendencies, ideologies and so on that exemplify them, on the other. The persuasiveness of expository writing comes from the fact that 'the facts', the illustrative material, is already known to the reader, so a paradigm demonstrates its power by how it can render this known material into a clear and comprehensive picture. An expository text is fundamentally the glossing of a range of already known facts in terms of a set of concepts. Its ability to bring meaning and order to these already known facts is what carries conviction and persuades the reader.

Reasoning between paradigms

Towards the end of the course, we introduce competing paradigms: Feminism, Marxism and, to some extent, Poststructuralism. These are other ways of framing social and historical forces and their meaning. At that point, students have to work through for themselves where they stand among these three or four positions. In this way, we hope they come to understand the purposes and structures of academic discourse and its key genres.

Two-step scaffold

So, as you can see, we scaffold our students into understanding what a discipline is in two discrete steps. First, we position them within a paradigm. At this point they can learn to position themselves as authors of expository writing both because they have a model of expository writing in Toffler, but also because they have a paradigm to expound. And then, we introduce other paradigms so that they have to argue and judge between competing paradigms. At this point they can learn to position themselves as authors of argumentative essays.

In other words, the course text is chosen so that students are inducted into a seductive worldview, a worldview that makes sense of many things happening both within and around their lives. This decision is not because we believe Toffler speaks the truth. The decision is purely strategic: what is a powerful and efficient way of projecting students into an abstract theory? We use Toffler as a ladder of abstraction up which students climb so they can experience the power of concepts and theories. Once they have climbed it, we help them to critique it, and kick it away – if they so wish. We do this by drawing on Marxist and Feminist theory.

Educating a public

The final reason we use *The Third Wave* is that it is a piece of popularisation that is rigorous, wide-ranging and accessible. It is not addressed to a cultural elite, but to those with an average education. With assistance from a teacher, its ideas are understandable and make sense. In our view, Toffler is in the very best tradition of serious public discourse attempting to institute through education a democratic public sphere in which populations can have some control or say, or at very least, some understanding of the tendencies and trajectories washing over them and their world. Also, because it is classically written, we can use it to identify and analyse textual features of academic discourse that we want students to notice and be able to enact themselves.

This leaves the second question: why do we persist with a text that is now so out-dated?

Why not find a more recent text?

The short answer is: we can't find anything to replace it. We can't find anything that does the same job; that can project students into a grand picture of history and its movement and the way this history and its forces impinge on the present. Grand narratives are out of fashion in these 'post'-times, and optimism about the trajectory of history and the future are in short supply. If you do find one: let us know!

'What should I look for in a course text?'

What we would look for in choosing a text suitable for a tertiary preparation course is the following:

- does it include key background concepts and ideas presupposed by tertiary study?

- does it deal with the present in such a way that its ideas are confirmed through other media and through everyday life?
- is it written in an accessible style for the general public?
- does it contain a simple but powerful central schema?
- will students find it convincing?
- does it position the reader so that what they think or do 'matters'; that is, does it have a political dimension?
- does it model academic texts?

With what authority do we speak?

The course described in this book was developed practically, not theoretically. It was not the application of a thought-out theory or approach, but rather the haphazard evolution of one bit at a time over roughly a 10-year period. We grabbed anything that seemed useful. Ideas or practices have been shamelessly wrenched out of their original contexts and redeployed to fit into our own purposes.

Although we did theorise about what we were doing and tried to make sense of what we were doing, we didn't have an explicit, coherent theory. It's only when you come to write a book like this one that you feel forced to 'make out' (pretend?) that (all along) you had some very high-level consistent theory about what you are doing. Unfortunately, we didn't and don't.

Two styles of theorising

If we were to distinguish two styles of theorising – on the one hand, the distanced theorising of the observer or spectator who theorises about the social practices of others; and the engaged practical use of theories as tools for clarifying and exploring our own hunches and assumptions – then our theorising tends to be the latter. We have theorised only when and where we needed to; and always as a way of trying to understand what we were doing or should do or could be doing. We have also had to resort to theory to clarify why we felt pulled both ways between incompatible things. Sometimes theory helps, sometimes it doesn't.

It would be fair to say that much of the theorising coming out of academic educational circles during the 80s seemed more of an obstacle than a help. Most academic theorising takes up a very abstract stance and then derives an entire theory from that initial step. For example, take Reproduction Theory which asserts that all educational activity is simply socialising students into the dominant ideologies and false consciousness of an unjust society. Basically this view, which dominated educational theorising during the 80s, was a case of theorists laying a guilt trip on practicing teachers who wanted to improve their practice. In effect it said: the better you are as a teacher, the more effectively you are enacting the evil designs of 'the system'!

What we had here was a group of people in one set of educational institutions (universities and teacher training institutes) claiming to tell the truth about another group of educators (school teachers). The underlying theorem of these structuralist theories was that practitioners were unwittingly following a set of rules that they didn't and couldn't know. Only theorists ensconced in universities could know these rules. Thus practitioners are 'dupes': they think they are doing one thing (e.g. helping students get an education) but they are ignorant and deluded.

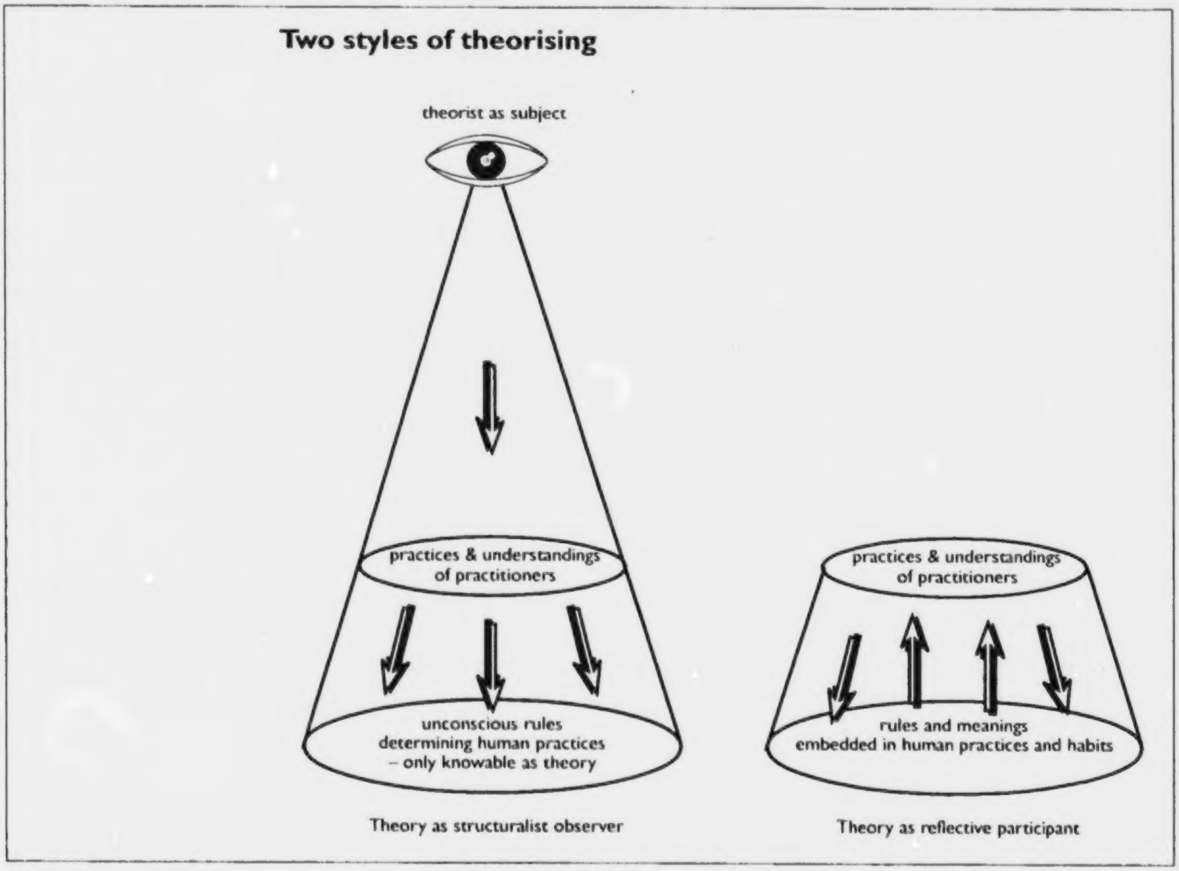

Two styles of theorising
theorist as subject
practices & understandings of practitioners
unconscious rules determining human practices – only knowable as theory
Theory as structuralist observer
practices & understandings of practitioners
rules and meanings embedded in human practices and habits
Theory as reflective participant

Figure 2

Contrast between Structuralist theorising and theory as practical reflection (Hermeneutics). Structuralism positions theorists as spectators who know the unconscious rules of other human beings while hermeneutics positions theorists as practitioners inside and dependent on the practices they are analysing.

'I am more META than you'

The problem with these structuralist theories is that they implicitly reproduce the power relations of theorists over against the practitioners they theorise about. What we found particularly irksome is that these same reproductionist theorists who thought of themselves as 'radicals' or 'left-wing' or 'concerned about social justice, inequality and so on', were also safely protected by tenure in universities and teacher education institutes. There were all the makings of a real rift here. On the one hand, the 'I am more META than you' of the academic theorist (or should this be: 'I am META-er than you'), and on the other, the defensive unspoken resentful response of practitioners: 'But your educational practice is even worse than ours, (we know because we attend your courses) and anyway, you are also just as deeply compromised by being an educator inside the system as we are'.

Of course this is unfair. Left wing reproductionists differed from conservative reproductionists in that they believed in the inexorable movement of History towards an epochal event, the revolution, after which teaching would be transformed into itself and become 'real' teaching. 'After the revolution' thinking about your teaching practice and trying to improve it would be a politically correct thing to do. Unfortunately, who can now believe in such an event, an event which so radically transforms the meaning of things that an activity or practice before 'the revolution' can count as ideological, oppressive, and alienated, whilst the very same activity afterwards would count as libratory, meaningful and true?

Theory as practical thinking

By contrast, we lay no claim to the Archimedean position of the theorist who can peer into the inner workings of the world, nor do we await the epochal event that heralds a new dawn. We try to be much more mundane and procedural and try to be consistent, clear, and careful. We would like to think that our theorising is a way of reflecting on practice; that is, for us, theorising is a source of metaphors for thinking about what is going on in the practice of education. We are not trying to explain on the assumption that we have the right theory; we are throwing out our understanding of what we are doing in the hope that it may connect up with your understanding. So our theorising is hermeneutic, not scientific.

In other words, we try to describe the assumptions, contexts, motives, values, effects and consequences of specific educational practices. We do so not to prove that you, the reader, must also act or think this way, but so that you can respond by articulating your own ways of acting and thinking. In other words, our theorising is only one voice in a conversation: the other voice, the complementary voice, we hope is your voice. Thus our voice, this text, is inescapably incomplete; it is intended to provoke, to offer a different way of seeing things, to elicit a response.

'But I already know this: you have only put it into words'

Many readers of the first *Learning to Learn* have said they found reading it an odd experience. Although many of the ideas and technical terms were new, it seemed to be simply putting into words what they already knew. On the one hand, there was the newness of the theorising but on the other, a sense of recognition, a feeling of familiarity. We will be happy if this second instalment can evoke a similar sense of 'But I already know this; you are just saying it in a new way'. A form of theorising that 'puts into words' and clarifies what already exists in practice is what we are aiming at.

Of course we hope we don't only confirm existing views and practices. We hope you also learn some new things to do in your classes and some new ways of thinking. But we want these to make sense in terms of where you are coming from now. We want you to take them up, not because we say you should, but because they make sense. Of course if you are really new to this whole area of education, then you will probably have to just trust us, try a few things, and then begin to develop your own approach. More experienced practitioners will probably just skim this book quickly to see how it lines up with their own intuitions and practices or on 'the look-out' for a new metaphor, idea or trick to add to their already extensive repertoire.

Written for the novice

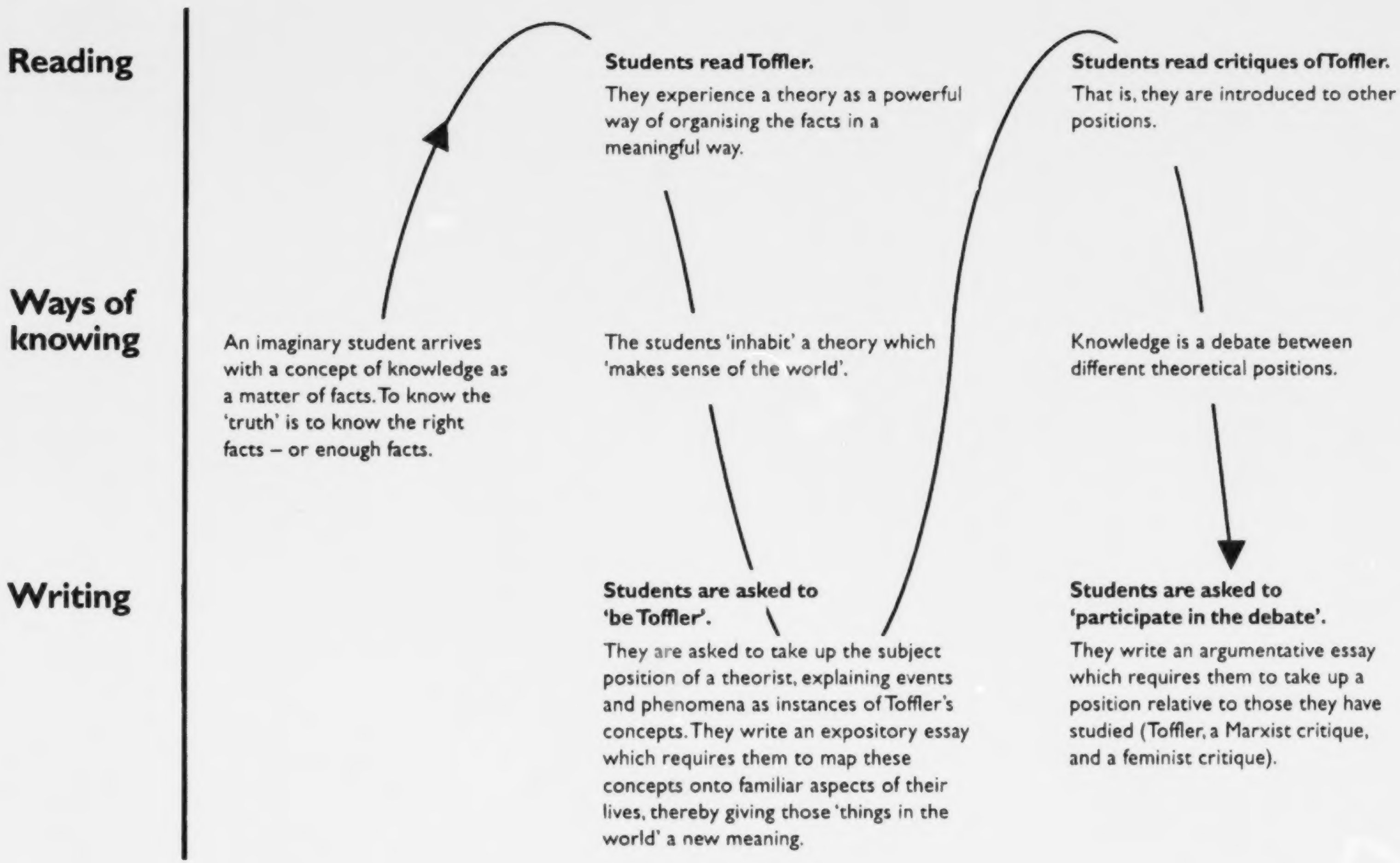
Like the earlier *Learning to Learn,* we have tried to imagine a reader who is new to this field in order to force us to be as specific and detailed as we can about our practices and our ways of thinking. If you are not new to the field, we assume you will simply ignore this implied reader and that you will take from the book whatever you need. In sum, our theorising in this text is meant as part of an ongoing dialogue about how to help students to understand, engage with and be successful at academic discourse and to reflect on the social, cultural, economic, political and ethical meanings of this engagement.

This distinction between two modes of theorising – understanding things by connecting them to our current practices versus explaining things by developing a conceptual system – applies particularly to the way the 'do it yourself linguistics' we have made up to help students learn academic writing. We could have expounded a rigorous linguistic account of language features and thus pretended to be linguists. In fact, we find the work of linguists, especially systemic functional linguists very helpful. However, this has been mainly by confirming our own practical awareness and insights about what is going on in text. And where the linguistic theory has nothing to say, we still prefer to trust our own sense of the workings of meanings in academic text.

The problem with most linguistic work is that its concepts and its order of exposition are organised to articulate a linguistic theory, not to articulate a productive educational practice. Our attitude has been to 'pinch' what we need when we need it, but not to try to take on board a systematic linguistic theory. Generally, we have found linguists don't mind their work being treated as a toolbox offering a range of discrete resources, rather than as a total package.

Overview of the program

The student's journey



Reading

Ways of knowing

Writing

An imaginary student arrives with a concept of knowledge as a matter of facts. To know the 'truth' is to know the right facts – or enough facts.

Students read Toffler.

They experience a theory as a powerful way of organising the facts in a meaningful way.

The students 'inhabit' a theory which 'makes sense of the world'.

Students are asked to 'be Toffler'.

They are asked to take up the subject position of a theorist, explaining events and phenomena as instances of Toffler's concepts. They write an expository essay which requires them to map these concepts onto familiar aspects of their lives, thereby giving those 'things in the world' a new meaning.

Students read critiques of Toffler.

That is, they are introduced to other positions.

Knowledge is a debate between different theoretical positions.

Students are asked to 'participate in the debate'.

They write an argumentative essay which requires them to take up a position relative to those they have studied (Toffler, a Marxist critique, and a feminist critique).

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Themes in academic discourse: course units

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Description of the themes and units

Structure

The *themes* are the main moves in our course. Each theme is related to the one before it and builds on it. At the beginning of each theme we include an introduction to the theme which explains why we focus on the issues in that theme.

Units

Within each theme, a unit may contain:

- **main ideas**
  explains why we do what we do
- **an activity guide**
  describes how we teach the unit (and suggests how we think you could teach the unit)
- **follow-up activities**
  suggests other possible activities for students
- **student handouts**
  materials we give to students doing the course
- **Overhead Transparencies (OHTs)**
  provides the overhead projector slides we use when presenting different elements of the course to students
- **teacher reflections**
  encourage you to compare the approaches to teaching you may have taken in the past to the approach we describe.

Not all units contain all of these elements. For example, some do not have follow-up activities and not all units contain a Main Ideas section. For example, the Main Ideas for Units 13, 14 and 15 are given at the beginning of Unit 13.

Timing

Initially we tried to format these **units of work** into three-hour sessions, which is how we ran our course. But this became too constricting and artificial. So, instead of trying to prescribe when and how long things take in your course, we have simply sketched some activities for you to use.

Look on these units as defining a line of key moments in your course. How long each unit takes will vary: some will take a long time (say, a full three hours), others will be quite quick. This will also depend on your students.

Theme 1 How to read academic text: discerning patterns in text

Unit 1 How did you read: reflecting on the process of reading

This unit is a guided group discussion where students reflect on their experience of reading academic text. This first activity focuses on matters of process, on *how* students went about reading some academic text set for homework.

Unit 2 Text structures: levels of chunking

This unit is an activity that begins by reading aloud the text set for homework but then gradually focuses in on textual organisation. This unit focuses on matters of text and its organisation, on *how* academic text is organised into a hierarchy of chunks.

Unit 3 Text structures: paragraphs and transitions

This unit goes more deeply into the business of text and its organisation. It focuses on the way academic text is punctuated by regular summarising moments that manage the flow of meaning. The term 'look-back/look-forward' is our colloquial way of pointing to the summarising enacted at the boundaries of text chunks, summarising that distils what is still relevant from the earlier text (Looking back), and foreshadows the future development of the text (Looking forward).

Unit 4 Reading the book

This unit assists students to understand some of the main ideas and movements of ideas within an academic text. It provides students with activities to help them identify text structures, take notes and summarise.

Theme 2 Expository writing: representing a domain of reality

Unit 5 Writing the first essay

This unit deals with how to scaffold students into their first (approximation to an) academic essay. We work through a detailed account of a model or schematic structure for students to follow in their first attempt to write academic prose. By the end of this unit, students should have enough resources to be able to put together a simple academic text.

Unit 6 Marking the first essay

This unit describes a way of organising a class so students can have their essay marked straightaway in a congenial atmosphere. This to some extent offsets the inevitable anxiety and dread of submitting their first official assignment.

Unit 7 In the marker's seat: switching roles

This is a unit in which students take on the role of marker so that they can read and assess some student essays from the point of view of the course requirements. This activity re-impresses on students the key features of an academic essay.

Theme 3 Learning about universities

Unit 8 Visit by former students: messages from the other side

This unit brings a wide range of former students of the course back to talk to the present class about their subsequent career path. We ask them to talk freely about their problems, what subjects they have done. We are careful not to paint a rosy picture of tertiary study. We also try to include both someone who has dropped out and someone who decided not to go on to further study

Unit 9 Visiting a university: lost in the car park

This unit is designed to give students some feeling of 'being at home' on campus, the feeling that they have a 'right ' to be there, that they are not simply 'visitors', or there on sufferance. After careful planning with street directories the previous week, we make them find their own way to the campus, and meet in the cafeteria. A university of 10–20,000 is certainly the largest institution they have ever encountered – most get lost in the car park and arrive late.

Unit 10 Applying to University: who and what do they want?

This unit includes some samples of student letters of application as a context for discussing what criteria Universities are looking for in their students. It also raises questions about what counts as relevant experience or as evidence of appropriate competence.

Theme 4 Argumentative writing: participating in a community of inquiry

Unit 11 Knowledge as debate

In this unit, we introduce students to the differences between expository writing and argumentative writing using a critique of Toffler as an example of argumentative writing. Whereas Toffler was explaining the world, the Frankel text argues against Toffler. We remind students of the idea from the earlier part of the course that a discipline is a discourse community of competing theories. An argumentative text takes up a stance which positions it in a wider community of texts and stances.

Unit 12 Background to the essay

In this unit we introduce the essay that the students will have to write. We explain that Toffler's view is only one theory and that there is a debate within the Social Sciences about the prospective futures of contemporary societies. Their task in the essay will be to take up a stance in relation to the different positions in that debate. However, before they can do this, they need to become aware of the different views and they will receive lectures and readings from Marxist and feminist perspectives.

Unit 13 Essay structure

In this unit, students have the opportunity to use the terms and ideas of the different views, to take up positions relative to them, to adopt their own stance. We provide activities which allow this to happen, first in talk and then in writing, before the students write their own essays.

Unit 14 Writing the essay

In this unit, we look at writing introductions to argumentative essays, and at the language students need for dealing with other positions: reporting other positions, criticising them and making concessions.

Unit 15 Presenting different positions

In this unit, we continue to focus on the language students need to present different positions and to signal their disagreement or alignment with those positions.

Unit 16 Dialogic writing: articulating a community of difference

This unit contrasts two ways of interpreting argumentative writing: adversarial argument and dialogic articulation. These are two ways of framing the views of others and how they relate to your own view. Basically, adversarial argumentation frames truth (and therefore error) as grounded in a reality 'outside' the texts of a discourse community; it posits itself as speaking the truth of that reality and others as speaking error or untruth.

Dialogic discourse, by contrast, frames truth as arising from the conversation between texts and points of view within a discourse community. A dialogic text frames itself as trying to state not just its own truth but also the truth present in other texts and perspectives. These two ways of inflecting intellectual discourse resonate with contemporary discussions centred on modernity and postmodernity, and on Cartesian epistemology versus postmodern construals of knowledge and truth.

Theme 5 Stylistics: shaping your meanings

Unit 17 Doubles and triples: the grammar of persuasion

This unit focuses on the rhythms of text created by grammatical parallelism.

This unit points students to a way of ordering the unfolding text known to traditional Rhetoric for 2000 years or so. Doubles and Triples are principles of organising text that are now widely taught to politicians, and so are widely and self-consciously deployed in sound-bites for media news. Students enjoy deconstructing these two rhetorical devices for creating the voice of reason and the voice of passion.

Unit 18 Controlling long sentences: summatives, resumptives, appositives

This unit is our only venture inside the boundaries of the sentence. We describe three sentence grammars as functional devices that both package and sequence complex arrays of information yet retain a fairly simple grammatical movement, a movement that means they are fairly easy to follow as sentences despite the complexity of information they contain.

Unit 19 Rules or resources: notes on punctuation and usage

This unit describes our way of framing questions of punctuation. It does not try to teach punctuation but rather indicates generally what sorts of work it does and how we think it should be approached. Our target here is the conservative obsession with matters of 'punctuation, usage and grammar' as matters of dialect, that is as signifiers of social, class and cultural origin and location. We try to replace this framing – punctuation as a signifier of social dialect – with a more register-oriented approach – punctuation as resources for making textual meanings in academic text.

Theme 6 So what: reflections on academic discourse

Unit 20 Educating Rita: a story of returning to study

This unit consists of a viewing and discussion of the video, *Educating Rita*. Although many students have already seen this movie, some many times, we interpret it in a new way: as a narrative of epistemological development, not as a love story. For us, it is the story of how someone changes as they are initiated into academic discourse and it raises questions about what sorts of differences 'getting an education' can and can't make in your life. We use *Educating Rita* to encourage students to reflect on how returning to study has changed their own lives. Has it changed the way they position themselves or are positioned by others around them, in the life of their family and friends, in the formal institutions of work and learning, or in social life generally?

Unit 21 **Evaluating the course: the final look-back**

This unit includes some sample evaluations for students to evaluate the course and their learning. One is for part-way through the course; another is for the end of the course.

Summary – a look-back across the course

In summary, *Themes in academic discourse: course units* spells out some key moments in a curriculum designed to articulate students into academic discourse. Think of these units as key moments in the method of development of an academic preparation course.

These units do not constitute an entire curriculum on their own. Lots of reading and discussion, especially, has to go on besides what we describe here; you should even give some talks or lectures. We assume you will draw on your own experience to fill in the gaps between these key moments. Precisely how to pace or supplement what we offer here will depend on your students, their educational, linguistic and cultural backgrounds, together with their existing levels of skill and schooling.

Theme 1

Reading academic discourse

Discerning patterns in text

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Introduction to this theme 29

1 How did you read? 31

2 Text structures: levels of chunking 47

3 Text structures: paragraphs and transitions 61

4 Reading the book 77

Units in this theme

Unit 1	**How did you read?** Gives students an opportunity to share their experience of reading a difficult academic text. It also gives us the chance to draw students' attention to various aspects of the reading process.
Unit 2	**Text structures: levels of chunking** Is about the structures of an academic text. In this unit, we help students discover some order (in what may seem to them to be chaotic seas) so they can navigate their way through the text.
Unit 3	**Text structures: paragrpahs and transitions** Is also about text structures. More particularly, it is about some linguistic resources which students are unlikely to use in everyday speech, but which are common in and peculiar to academic discourse.
Unit 4	**Reading the book** Contains note-taking and summarising activities that can be completed by students while they are reading the book.

Introduction to this theme

Reading academic discourse

The first five sessions of our course have been outlined in *Learning to Learn, Part 1* (see page 7 of this book). Theme 1 begins the next stage of the course: academic reading and writing.

Participating in an academic discipline of course involves reading academic texts. This theme is about helping students read academic text.

The theme has a double focus:

- **Using a theory**
  We want students to understand a sociological theory about the change from pre-industrial to industrial and post-industrial society (Toffler) so that students can later write an essay from the perspective that this theory provides. As mentioned in the introduction, we have chosen the particular text not because we think it is true – indeed, later in the course we introduce alternative sociological theories – but because it contains an embracing theory of social change, one which helps students make sense of many changes they have experienced, and which is also accessible to students.

- **Reading critically**
  Second, we want students to be independent readers of academic writing. Although students may have read fiction, they are probably unused to reading an academic text (even a popular text like Toffler) which they might experience as a sea of words. So we want to alert them to some important structures and cues in the text to help them make sense of the text.

These two aims are not independent of each other. As much as possible, we want students to be able to use the structures and patterns we alert them to in the text they read in order to help them understand the meanings in the text. We want students to use the tools available in the text to help themselves climb into the meanings of the text.

Further, the academic texts students read will serve as models for students' writing. Students will write like the texts they read. By highlighting structures and linguistic resources at this stage of the course, as part of a discussion about reading, students begin to become aware of these features which will be of use to them later in their writing.

In this unit, the students are given a handout asking questions about their reading experiences. In the previous session, they were asked to read the first 50 pages of Toffler's *The Third Wave.*

We want students to use the tools available in the text to help themselves climb into the meanings of the text.

Unit 1

How did you read?

Reflecting on the process of reading

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Handouts 45

Unit 1 Outline

Notes	What you'll need
Note that we usually teach Units 1–3 as one three-hour class. This unit is a guided group discussion where students reflect on their experience of reading academic discourse. This first activity focuses on matters of process, on *how* students went about reading some academic text set for homework. • Students read the handout, then discuss the questions with each other in small groups.	**Handout** **1 How did you read?**

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Unit 1 Main ideas

In this unit, the students are given a handout asking questions about their reading experiences. In the previous session, they were asked to read the first 50 pages of Toffler's *The Third Wave.*

How did you read?

The purpose of this guided, small-group discussion is to help students become more aware of their reading process – their strategies, habits and patterns of reading.

Question 1 *How did you go about reading the book?*

This first question aims to legitimate the full range of experiences and approaches students spontaneously used in attempting to read their first large non-fiction text. We are not about trying to lay down rules for how students should go about reading. Rather, we want them to become aware of how they each have their own style of reading and to realise that there are many other ways of reading, by listening to how others have gone about it. We hope that students begin to realise that there are many different interpretations of 'what reading is' as a result of their cultural backgrounds, their schooling or education, their home experiences of reading.

Becoming aware of the process of reading

So the first lesson is to realise that there are many ways of reading. Reading is not a single essence. There are no rules you can follow for correct reading. We are trying to encourage the students' awareness of the full range of possibilities, to develop an awareness of their own habits of reading. After the input from this Unit and the next three, we hope to encourage students to use their understanding of how academic texts are structured to guide their reading process. But we are still not trying to lay down the correct way of reading.

Usually people are not even aware of *how* they read. It is almost impossible to both concentrate on your reading and at the same time to take note of what you are doing. So, even to raise these questions alerts students to a reality they were not aware of, to a reality that becomes available for intermittent monitoring, and for the introduction of conscious control and deliberate strategies and routines. This increasing self-consciousness about the reading process and the development of more conscious control and more systematic strategies is a case of 'metacognition' – a category we have developed in the earlier sessions (see *Learning to Learn*, 1991). If you have first done the sessions in this earlier text, students will already be familiar with the concept of 'metacognition'.

Good reading: fluent and absorbed or careful and deliberate?

We must be careful here: we are not saying that self-conscious and deliberate reading is better than unselfconscious reading. As Dreyfus (1992) makes plain, expertise and fluency are always unselfconscious. We are only advocating self-consciousness as a way of becoming aware of what strategies and tactics students do tend to rely on and to build up some new ones as habits by acquiring the linguistic knowledge about how academic texts actually work. We would tend to say that good reading is intuitive and unselfconscious and simply focussed on following the meaning of the text. However, we would also say that good reading means being able to interrupt the flow of meaning, being able to work against the grain, being able to step back and say, 'I think I'll work backwards through that last chapter and look really carefully at the terms in which it summarises its points'.

Metalanguage: unveiling new realities

Also, it is vital for students entering the academy to gradually acquire a vocabulary for talking about the process of reading and its possible tactics and strategies. In fact, we could say that it is only by being initiated into a way of talking about the process of reading that you can ever become aware of it in any detail. Although we instinctively feel that first there is experience, and then language comes along afterwards and simply names or describes what we already know in an experiential way, actually it would be just as accurate to say that we are not aware of something until we have a name for it or a way of describing it. Without getting bogged down in whether language constructs experience or vice versa, for our present purposes let's just say the two are so intimately connected that articulating experience (and being able to talk about it) depends on having a language. So, providing occasions that expect students to try to put their reading process into words and also providing a vocabulary for doing this are crucial.

Question 2 *Did you look at the headings?*

This question is more closely tailored to the particular text we use – Toffler's *Third Wave*. Unlike many academic texts, Toffler's chapter headings do not make any sense at all until after you have read the chapter. They are usually metaphors drawn from one of the examples used to illustrate an abstract point. They are meant to be less intimidating, and they are – but this is only because they mean nothing until after you have done the reading. The other idea behind this question is that in most academic texts, headings are a crucial summarising device. The trouble is that they don't usually make full sense until later. So even though headings in academic texts are more transparent and more prosaic than Toffler's, they still don't make full sense until after you have read the text itself.

Book titles: seduction or summary

We tend to think of the title of a book as just a name, like a proper name, just a way of labelling a book so it can be picked out from all the other books. But the wording of the title of a book has usually been agonised over to carefully summarise the overall meaning of the contents (thesis, stance, topics) of the book. It is usually with a bit of a shock that we realise long after we've been using it, just exactly why the title of the book was worded in that particular way, what themes it was picking out as summarising the whole book.

Perhaps we should get into the habit, both ourselves and with our students, of having to write down or say in a group, just why a book was called what it was and how that name relates to the overall themes of the book after we have read it. That is, we should learn to see the title of a book as a summary, as a review, as distilling the whole meaning of the book for those who have read it, not as a name or label designed to seduce potential readers to want to read it.

Questions 3–5 How did you mark the book or take notes?

We have not said anything about marking books or taking notes. Nor do we expect students to know about them. Again, these questions are only here to alert students to the fact that marking and taking notes are possible strategies to use when reading.

The only thing that we have done so far in this regard, is that we forced students to circle or box the main (longest) entries in the Index at the back of *The Third Wave* in pen. For many students, this was a traumatic event. To write on a book, especially in pen, is to desecrate it. In most cultures that have come into contact with literacy, books first carry a sacred religious significance. They also carry the aura of the ruling administration and of high culture. Thus, for most students, books are objects of taboo, objects of cultural power, not prosaic instruments or tools to be treated in a casual way.

Question 6 Did you try to memorise anything? What?

Again, this question is raised in a non-judgmental way. Many students because of their cultural or educational background will frame 'the knowledge of the book' as something to be memorised. There are many sources for interpreting reading in this way. There were elaborate 'arts of memory' developed both by oral cultures and by manuscript cultures, strategies of memorisation that were used by scholars right up to the time of Newton. It was only with the development of printing and the relative affordability and accessibility of books that memorising became a redundant skill.

Cultures of 'the book': wording as sacred

Another cultural source for the focus on memorising is 'religions of the book' such as Christianity, Islam and Judaism which treat the actual wording itself as sacred. The wording itself is 'the word of God'. This means that learning a book must not be just a matter of remembering a paraphrase or rephrasing, or a mindmap. It is the actual wording that counts, not just the gist. Whether for reasons of doctrine or for reasons of meditation and prayer, the wording itself is significant in its own right. This contrasts sharply with more secular ways of working with texts. In modern academic culture, the ability to rephrase, rework, translate, reword – in general to make the same meanings with different semiotic resources – is considered to be the sign of 'understanding' itself. To be able to 'put it in your own words' is the sign that you have assimilated the meaning of the text in ways that are more than just 'barking at print' or 'rote learning'.

As the course progresses, it will be important to make clear just what forms of wording have to be preserved and what can be changed in order to 'say the same things in different words'. It will be important to make clear that not just any words will do, and that in fact almost all the words the students have brought with them to further study, the words they use in their life at work, at home, with friends, when watching the news or movies; that almost all of these words, their real words, the words they use to live their life; that these words are precisely *not* the words they should use when 'putting things into your own words'.

Paraphrasing: your words or mine

In fact, what teachers and lecturers want when they say 'put this into your own words', what they really want is just that you re-word the same morphemes into a different grammar or use some of the key terms and their authorised synonyms in ways that show that you can textually play with the meanings of the subject or topic. We will come back to this when we look at taking notes. For now, it is important to realise that what counts as 'using your own words' and 'using other peoples' words' (plagiarism), what counts as 'the same meaning despite different wording' (understanding) and what counts as 'changing the meaning because you used different wording' (misunderstanding), is not a universal or transparent thing. This is a matter of different views of the meaning of words, the meaning of literacy and the ownership of words.

We don't assume that 'saying the meaning of a book' is simple or obvious. Usually, we can only learn these things in practice by making lots of mistakes. Identity of meaning and how this is tied to identity of wording, and how this is tied to identity of the material or legal object (e.g. the book itself) varies from culture to culture, from register to register, from discipline to discipline, and from lecturer to lecturer. Knowing who has the right to interpret a text, what counts as interpreting or misinterpreting, and how far one can deviate from the original wording is also a variable matter, a matter of culture, register, discipline, lecturer, pedagogic style, and actual generic task. In most pedagogic situations, being able to reproduce the actual wording of the original text is a sign that you have read the book, that you have studied the book, that you understand the book, that you have been a good conscientious student and have done the work. For example, in short answer quizzes or questions, even at university, it is best to play safe and use the standard jargon, the actual wording, used in the authorised texts.

Question 7 *Were there any words you didn't know?*

This question is aimed at raising student awareness of both substantive issues and strategic issues. On the one hand, it is intended to name the fact that academic text uses 'big' words, strange words, words based on Latin or Greek roots, words that are not grounded in the vernacular English of everyday life. Rather than allow this to lie as an unnamed fear and shame, we 'out it' early on and try to demystify it, so that it becomes a more mundane, pragmatic and strategic matter – not a matter of secret feelings of inadequacy and helplessness. So, we try to front up to the 'fact' that when we come into contact with a new field of knowledge, we need to learn the technical terms of that field. There is also a lot of generic vocabulary and phrasing that is common to academic discourse across a range of disciplines.

New words: reading the text or reading the field

It is worth talking about the competing demands of, on the one hand, reading a text with enough momentum to make sense of it, versus learning the new words you come across, which are the words common to a whole field. Concentrating on the meanings and wordings of *this text* means you should keep up the pace and not stop at every little obstacle. By contrast, concentrating on the meanings and wordings of *the field* means you should stop, note and look up the meanings of new terms.

There are two strategic issues: one is the longer term goal of gradually learning these terms and getting to the point of being able to use them in your own speech and writing. The other issue is the more immediate question of whether to interrupt your reading in order to find out what the meaning of a word is. On this latter question, our advice tends to be 'Keep going because it will probably be said again in a slightly different way'. In other words, we rely on the fact that academic discourse typically begins its chunks at a very high level of abstraction and condensation which is then elaborated with examples, illustrations, restatements, explanations, or clarifications, or by relating to other frameworks. Students new to academic discourse must learn this rhythm of academic text from high level previewing down to more expansive elaboration and then back up to high level summary; and they must learn to take advantage of this rhythm. (In later units, we look at this chunking of meaning more closely and at the previewing and reviewing happening at their beginnings and ends.)

Text chunks: biding your time

Practically these 'pulses of information', these chunks of meaning mean that you should not stop at your first meeting with a new word, term or phrase because this is probably in the preview or what we call 'look-forward' point at the beginning of a chunk. (See Unit 3 for a discussion of 'look-forward'.) Rather, students must learn to wait until the 'main idea' is spelt out more concretely, because here they will probably be given some synonyms and some instances that clarify the meaning of the original obscure wording. Furthermore, waiting even longer until the elaboration is over and the level of abstraction has moved back up into summarising and transitioning into the next topic or theme can be an even better vantage point from which to grasp the meaning of a key phrasing or wording.

Three contextual fields framing the meaning of words

We can roughly divide words in academic text into three groups: general words that are in the dictionary; technical words that are specialised to a particular discipline; and, finally, the specific meaning being given prominence or developed within a quite specific text. We could label these three regions of increasing generality:

- the instantial wording of a specific book or article (a text)
- the technical terms of a discipline or institution (a register)
- the general words of the language (a linguistic culture).

The point about this is that looking up a general dictionary will not necessarily provide you with very accurate meanings for the technical terms ('jargon') of a discipline or field. Nor will looking up a subject-based dictionary necessarily help you follow the way the meanings of a particular word or phrasing are being woven into a text and gradually teased out to reveal relationships with surrounding 'ideas', wordings and meanings.

As we progress further into our studies, we find that the meaning of a term becomes more and more specific to the way it is actually unveiled in a specific text. In a very real sense, even the same author writing about the same thing and using the same terms is slightly changing the meaning of that term by writing a new or different article or book. These finer nuances become more important the further we enter into a discourse community. We make finer and finer discriminations eventually to the point of talking about Marx's use of the term 'consciousness' in *German Ideology* as compared with his use of it in earlier or later texts.

Word meaning: naming objects or invoking contexts

In both schools and popular culture, the idea is widespread that in abstract discourse you should 'define your terms' or that we can look up dictionaries and find 'definitions' in order to follow text. However, it is truer to think of texts as long, extended, evolving and unfolding definitions; that is, ways of articulating (unveiling, tracing, giving, deciding) the meanings of words. Academic books are generally in the game of remaking definitions. In fact, a discipline is an ongoing discussion over the meaning of words. The meaning of a word is a matter of dispute and a matter of judgement, even a matter of politics. The meaning of a word depends on who you ask. The idea of a neutral dictionary is a fiction.

Actually, as Lemke has pointed out (Lemke, 1992), words as isolated 'things' don't really have 'a' meaning (widely known as 'the definition') nor 'a list' of meanings that can be looked up in a dictionary. Rather, words have a history of uses, a history of contexts in which they have been. The meaning of a word is a matter of these overlapping contexts of use: from the current sentence, to previous and latter sentences forming the co-text; to other texts within the same field forming 'thematic systems' to longer histories and wider usages forming 'the English language'. Words do not name separate things, they connect things to one another. They place things in contexts. But just 'what goes with what', which contexts go together, and how, are matters of academic dispute and discussion.

Question 8 *When did you do all this?*

This question focuses on the process or strategy of finding a time and place to read. This is not just a matter of physical space or architecture (finding a room or desk or bed), it is also a matter of finding the social space (claiming the privacy, the solitude, the private time). This question also raises issues about the difficulty of the transition from participating in one mode of social reality to another – from engaging in the everyday face-to-face meanings and social relationships to engaging with the abstract written meanings and reader positions of academic discourse. Shifting in and out of these two radically different regions of life is like walking out of a dark room into bright daylight and vice versa. In both cases, you are temporarily dazed and disoriented. In fact, young children seem acutely aware that their mothers have gone AWOL, have shifted into a parallel virtual reality by getting engrossed in a book. Generally, children (and others) find themselves driven to interrupt, to call their mother back to reality, back to their world, the common world of family life.

These issues of tactics, process, strategies, and of social relationships and responsibilities all deserve to be part of the discourse of your classroom.

Question 9 *Did you find it hard to do? Why?*

This question has no 'leading' answers. It is here just to force students to reach a bit deeper into their sense of themselves and to force them to forge a way of talking about difficulty and pinning down reasons for difficulty. One issue here of interest is, where is the difficulty located: in me the reader; in the resources I could bring to the reading (my strategies and background knowledge); in the situation I had to read in (places, times, quiet, health, etc.); in the text itself (too hard, poorly written, 'stupid'); or in the conjuncture of all these? As a rule, we would encourage students to scan and monitor all of these factors.

Question 10 *What were your feelings about reading the book?*

And finally, this question focuses on emotions of shame, guilt and anxiety, emotions arising out of the dynamics of the classroom as a site of surveillance and subjectification, a site of classification and judgment; emotions arising out of transgressing or changing routines and boundaries within families.

Again, our strategy is not to deny these feelings, nor to reassure students and imply they shouldn't have these feelings. Rather, we acknowledge these feelings and try to work out ways of dealing with them – often by deflating them in humour. Of course, humour is precisely a way of admitting a deep emotion but metacommenting on it at the same time to temporarily disarm it in the solidarity of acknowledgment. It seems to us a better strategy than trying to pretend that students are not 'on trial' when they are reading or writing academic discourse. They are. And they are right to feel this. Humour is a way of metacommenting on this fact, not a way of making it go away.

Activity guide

1

Preparation

The homework preceding this unit consisted of students attempting to read the first 50 pages of the course text, *The Third Wave*.

In this unit, students are given a handout asking questions about their reading, and in small groups compare their experiences and strategies for coping with the homework. We insisted that no matter how unpleasant and disillusioning this experience, students must not drop out: they must come back!

Activity 1.1 — *Group discussion*

How did you read?

- We arrange the tables so students can sit in groups of four or so.
- Then we give students a copy of the **Handout 1**, *How did you read?*
- While students are reading, we keep busy or stay out of the room so that they forget about us; we don't interact with any group until the groups are talking spontaneously and freely at normal pitch – not still the nervous whispering they began with!
- There are two ways we have used to finish these discussions:
  - — bringing the whole class together for a plenary, or
  - — simply announcing a break and allowing the class to drift into a coffee break so they keep talking to other students in their group or between groups about their lives and actual life contexts.

All this talk is healthy and essential for successful confidence-building and self-monitoring as a student.

Notes on questions

The following is a list of the questions on the handout, with only brief notes for the teacher on each one. There is a more detailed discussion of each question in the *Main Ideas* section of this unit.

Q1 How did you go about reading the book?

We hope students realise from this discussion that there are many ways of reading, and that there is not one 'correct' way to read.

Q2 Did you look at the Headings?

This question applies very directly to the particular book they are reading, Toffler's *Third Wave*, as the chapter headings he uses do not make any sense until after you have read the chapter. They are usually metaphors intended to illustrate an abstract point. This is not usually the case with academic texts which use headings as a summarising device. What we want to point out here is that, while students can make use of these summaries in their reading, the headings in most texts still don't make full sense until after you have read the whole text.

Q3–5 Did you mark the book? How? Did you take any notes?

Earlier, we asked students to mark entries in the index of their copies of Toffler. (This activity is described in *Learning to Learn*, Part 1) But we made no mention of marking or note taking in setting the homework. This question is intended to alert students to marking and note taking as possible reading strategies.

Q6 Did you try to memorise anything? What?

We expect that some of our students, because of their cultural or educational background, will have seen the 'knowledge of the book' as something to be memorised and this question provides an opportunity for raising this in class. We also ask this question as a way of beginning a discussion which will continue throughout the course: what is meant in the context of academic study by 'putting things in your own words'?

Q7 Were there any words you didn't know?

We bring up the issue of 'big words' now, at the beginning of the course, so that it is not a matter of secret fear or shame for students. Instead, we try to make this a practical matter – that reading academic texts involves needing to learn the technical terms of that discipline, and that there are strategies for doing this.

Q8 When did you do all this?

The discussion around this question is an opportunity for the students to talk about their experiences of shifting between two different cultures; of the effects on their home lives of their study and vice versa.

Q9 Did you find it hard to do? Why?

We ask students to think about any difficulty they had, and to identify where the difficulty is located: is it in themselves as readers, in their reading strategies, or in their situation?

Q10 What were your feelings about reading the book (during, after)?

This question provides an opportunity for discussing negative reactions to the experience, such as anger, shame or guilt, not in order to suggest they are not real or that the students shouldn't feel them, but in order to make them part of classroom discussion. We acknowledge and suggest ways for dealing with these feelings.

Teacher reflections

Especially in modern times, it seems harder and harder to find time for reading. What are your own reading habits and patterns? Have you any tricks for finding time to read?

Do you have favourite times, places, chairs, temperatures, rooms, foods, etc. for reading?

If academic life entails 'solitude and freedom', how do you find your solitude and freedom?

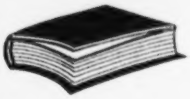
What do you feel about solitude? Do you like being alone or hate it? Do you keep music on 'for company'? Can you read with the TV on?

Do you read academic text differently from leisure reading? Do you mark or take notes?

How much do you read at a sitting?

Ask colleagues about their reading patterns. Maybe have students survey staff and/or students.

How did you read? handout 1



1 **How did you go about reading the book?**
straight through? fast? slowly?
more than once? jumping back and forwards?
with extreme difficulty?

2 **Did you look at the headings?**
did they make sense?

3 **Did you mark the book? How?**
underlining? question marks? comments?

4 **Did you take any notes?**
when? how many? what?

5 **If you did take notes, how did you take them?**
as words? phrases? sentences? mind maps or diagrams?

6 **Did you try to memorise anything? What?**
names? words? phrases? 'ideas'?

7 **Were there any words you didn't know?**
what did you do about them?
did you 'note' them in any way?
did you just skip over them?

8 **When did you do all this?**
what time of the day?
which days of the week?
was it difficult to organise?
did anyone get annoyed with you for being preoccupied?
did you get annoyed with anyone for interrupting you?
did you find it hard to get started?
did you 'keep putting it off'?
did you call on anyone for help?
did you fall asleep while reading?

9 Did you find it hard to do?

why?

10 What were your feelings about reading the book (both during the reading and afterwards)?

frustrated? inadequate? excited? bored?

guilty because you were not doing your other jobs around the house?

guilty because you were enjoying it?

guilty because you were not enjoying it?

anxious because now you might make a fool of yourself in the class today?

anxious because now you might find out that you really are 'dumb' – like your partner, kids, mother, or friend keep saying?

depressed because it was just a 'sea of meaningless words'?

Unit 2

Text structures

Levels of chunking

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Unit 2 Outline

Notes	**What you'll need**
Note that we usually teach units one, two and three as one three-hour class. This unit is an activity that begins by reading aloud the text set for homework but then gradually focuses in on textual organisation. It focuses on how academic text is organised into a hierarchy of chunks. • Students identify 'key sentences' in Toffler. • Teacher presentation of first sentences of extract to illustrate that the main idea is usually in the first sentence of a paragraph. • Teacher presentation of 'chunkiness' of academic text; a breakdown into parts, chapters, sections etc.	**OHTs** 1 **First sentences: ome sentences are more important than others** 2 **Levels of chunking – a book** 3 **Levels of chunking – contents** 4 **Levels of chunking – parts** 5 **Levels of chunking – articles** 6 **Levels of chunking – sections**

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Unit 2 Main ideas

Text structures: levels of chunking

In this unit, we alert students to the fact that reading and writing academic texts is not simply a matter of learning facts or content. There is another whole dimension to academic texts and their meaning. This dimension we call text structure.

A knowledge of the principles of text structure is something we can use to locate the key ideas of a text and to follow its gist. Our aim is to help students notice and use these texture-ising devices that cluster at the interface between 'chunks' of text – whether sentences, paragraphs, sections, or even whole books. Academic text is not just a rush of sentences following on from one another, it is organised into manageable chunks.

Text structure is the way a text is divided into manageable text segments or chunks by the insertion of summarising bits. These summarising bits review where the text has been and preview where it is headed. This rhythmic summarising is often located in very abstract and highly nominalised sentences at the beginnings of paragraphs. Paragraphing is thus a visual signifier of 'chunking' and a pointer to the location of summatives (see Unit 16), distilling what has gone before and what is to come.

'First sentences', instead of 'topic sentences'

The sentences engaged in this summarising have traditionally been called 'topic sentences'. We call them 'first sentences' or 'transitions' rather than 'topic sentences'. 'Topic sentences' only draws attention to their previewing function, and ignores their reviewing role.

In Unit 2, we draw attention to these sentences in the 50 pages of Toffler that the students had to read, by getting them to identify four or five sentences that sum up what is on the page. We do this informally, asking them to call out the first few words of sentences, and we accept all suggestions. The idea is that the students gradually become aware that they can get the flow of the meaning from reading the first sentences.

In Unit 3, we go into more detail about how this summarising function is done. We present the idea of first sentences as transitions between what has come before and what is to come by introducing what we call 'look-back/look-forward'. This concept is explained in detail in the student handouts and the Activity Guide.

It is difficult to separate the topic of this unit from the topic of the next unit, Unit 3. The key difference is that Unit 3 goes into more detail about this summarising that goes on at the interface between chunks. One possibility is to think of this Unit as an overview of chunking in general, which alerts students intuitively to the idea that written text is organised into a hierarchy of chunks, and think of the next unit, Unit 3, as a detailed examination of how this is actually done linguistically.

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Reading as falling asleep

In the previous session when we set the homework (Units 1, 2 and 3 make up a single session), we warned students that they may find the book 'gobbledegook'. We also warned them that they would probably fall asleep trying to read it. We warn them not to try reading it on public transport – we have had students wake up a hundred miles away sitting in the train station of another town, or miles out of their way at the end of a tram run. We insist that the only thing they absolutely must do, no matter what happens, is come back to this next class!

For most adult students returning to study, a non-fiction book like *The Third Wave* will be a sea of words even though, in fact, it is a popularisation written for the general public, and not strictly an academic text at all. We have asked them to try to read 50 pages. For most, these 50 pages will have just seemed like wading in dense seaweed that is trying to drag them under and drown them. They can find no point of anchorage, no firm footing, no stable platform from which to get their bearings. They feel immersed in a whirling, swirling sea of meanings that are so fluid, so full of movement, so shimmering and evanescent as to be impossible to grasp or get a hold on.

To overview or not to overview – that is the question

We teach this unit on the assumption that students didn't understand a single word of what they forced their eyes to look at or forced their mouths to silently utter. In fact, we have put them through a cruel test to expose their lack; their lack of prior knowledge, of strategies, of habits, of routines.

We ourselves have never been able to agree about this activity: Rob McCormack, for example, sends students off at the end of the previous session without any scaffolding, overview or schema to frame up their reading. He wants them to fail! Geraldine Pancini, on the other hand, thinks this too cruel. So, although knowing they will still find most of it meaningless, she does frame up what they are going to read so that they at least have a context within which to read it. You will have to decide this one for yourself.

Activity guide

2

Preparation

The students have been asked to read 50 pages of Toffler for homework, and we assume, in teaching this unit, that they haven't understood a word of it. Whether we chose to scaffold their reading or not (see the Main Ideas section for this unit), we found that most students were unable to understand what they were reading.

Activity 2.1

Finding the gist

- First we read a few pages aloud to the class.

  After the group discussions on How did you read? We actually read aloud from the beginning of Toffler, as a whole class. We have found this to be a most satisfying Unit. We happily read for an hour and even more. We don't read the whole of the 50 pages, just the first few.

- After reading each page, we stop and ask students to select 4–5 key sentences from that page so we can read them out to give the gist of that page.

  We ask them to call out the first couple of words of a sentence so we can read it to the class. We read aloud with as much expressiveness as we can muster any sentence picked out – no matter how unimportant, peripheral or insignificant. Students themselves can usually tell when another student has picked out a sentence that is not that important.

- We do this for a while, then point to the paragraphing, asking for a sentence from each paragraph.

  After 10 or so pages of identifying the key sentences, students may be starting to notice that they can usually just pick out a sentence from each paragraph.

  If they haven't, we explain, quite matter of factly, how there are bits of space between some of the sentences, that the sentences are chunked into groups with a space of white between them. We suggest it's like cutting food up into chewable bits so that it's easier to digest, so you don't gag or choke.

- Then we ask the students to select one sentence from each paragraph.

  (We use the terms 'paragraph' and 'sentence' lots so they become familiar with them and feel at home hearing and using them). Hopefully, they will begin to notice that you can pick up the flow of meaning in a text simply from the 'first sentence' of paragraphs. Usually, someone will have an 'Ah ha!' experience and 'see' that 'first sentences' both summarise the meanings from the previous paragraph and foreshadow the meanings of the forthcoming paragraph.

Activity 2.2

Some sentences are more equal than others

If the students aren't systematically picking these 'first sentences' out, we don't force the issue. Instead, we just switch to the activity 'Some sentences are more important than others'. If you are using a different text, select the 'first sentences' that provide the 'method of development' for your text.

- We read **OHT 1**, *First Sentences: some sentences are more important than others* aloud while students follow along in their text

  We say to students that we are going to read out some sentences from pages 23–25; they may want to follow us in their own copy. We then read out the sentences on OHT 1 as if they constituted a single piece of consecutive text. In fact, all of the sentences follow on from one another perfectly cohesively, except for one: the sentence, 'Much in the emerging civilisation contradicts the old industrial civilisation', which does not quite cohesively flow on from the previous sentence. As you read the passage, students will follow which sentences you are picking out. They will notice they are 'first sentences' and also hear how they all seem to flow on from one another.

- We discuss why the missing sentences are not missed: it is as if they were never there at all.

  We emphasise how (barring the one sentence which jars a bit) they seem to flow so well that it is as if the other sentences in between don't even exist.

  Hopefully, we have here engineered an experience in which students can actually see, feel, hear and understand the reality of what we are calling 'first sentences'. That is, sentences at the beginning of paragraph chunks; sentences at the beginning of chunks of text.

- About now, students will realise that 'first sentences' can be used as condensations of the flow of meaning of the text.

  Ah! Ha! Now it makes sense!

  Now, here is the great thing. Having listened to lots of it read out aloud, they then suddenly see that there is a structure, that academic text systematically inserts its own summaries as it proceeds, and that these are fairly easily locatable.

- We set the same first 50 pages to be re-read for homework.

  After all this, we send students home with the homework task of re-reading the first 50 pages, but this time with the benefit of having heard it and of knowing that there are some sentences that are more important than others (i.e. some sentences are summarising the others before or after it).

  And guess what? They find it makes sense. Now this is an important lesson: something that one week ago made no sense at all, that was gibberish, can just one week later, make perfect sense. Moral:

  'I can learn; I should not despair. A week can be a long time in learning. Just keep hanging in there. It will eventually come together and make sense.'

Activity 2.3

The chunking of written text

- We explain, using **OHTs 2, 3 & 4** how all text is organised into pulses or chunks of meaning.

  We also explain how a long text such as a book can be thought of as a nest of Chinese boxes. **OHT 2** shows the parts of a book, **OHT 3** the Table of Contents, and **OHT 4** 'unpacks' the Table of Contents.

- We give follow-up activities on Levels of Chunking. You could:
  - Spend some time comparing a Table of Contents with the pages where the items in the Table of Contents are to be found. Point out how the type is the same size as the Table of Contents.
  - Point out any uses of Bold, Capitals, Italics or Underlining in these headings.
  - Get students to thumb through a book and construct a Table of Contents page without looking at the existing one. They can then check what they produced against the one in the book.

- Find an old book which includes paragraph level summaries in the margin.
- Get students to invent headings for Sections and Paragraphs in some essays. The essays could be provided by you, or other students.
- Delete some headings from a short piece of writing and have students invent headings for it, and then compare theirs with the originals. (We would not assume the original headings are 'right'. There can be many other headings that are just as good. In fact, student headings are often better.)
- Have students invent headings for some Letters to the Editor, and compare with one another and with the original headings. This is an excellent summarising activity.
- After their first draft, have students construct headings for their paragraphs or sections. By trying to put in headings, they can check the structure of their piece of writing. If a paragraph does not have a real focus, then they will find it difficult to find a heading which covers the whole paragraph. In general, by using the production of headings (look-forwards) as a revision strategy, the attention of students can be focused on the high-level structural decisions of fitting elements together to make up a coherent instance of a genre of writing, rather than the low-level 'grammar, punctuation and usage' problems.

OHT 1 First sentences: some sentences are more important than others

Super Struggle

— *The Third Wave*, Toffler, pages 23–25

A new civilisation is emerging in our lives, and blind men everywhere are trying to suppress it.

The dawn of this new civilisation is the most explosive fact of our lifetimes.

It is the central event – the key to understanding the years ahead.

We grope for words to describe the full power and reach of this extraordinary change.

Some of these phrases, by focusing on a single factor, narrow rather than expand our understanding.

Humanity faces a quantum leap forward.

Until now the human race has undergone two great waves of change, each largely obliterating earlier cultures or civilisations and replacing them with ways of life inconceivable to those who came before.

Tearing our families apart, rocking our economies, paralysing our political systems, shattering our values, the Third Wave affects everyone.

Much in the emerging civilisation contradicts the old industrial civilisation.

The Third Wave brings with it a genuinely new way of life based on diversified renewable energy sources; on methods of production that make most factory assembly lines obsolete; on new, non-nuclear families; on a novel institution that might be called the 'electronic cottage'; and on radically changed schools and corporations of the future.

This new civilisation, as it challenges the old, will topple bureaucracies, reduce the role of the nation-state, and give rise to semi-autonomous economies in a post-imperialist world.

Above all as we shall see, Third Wave civilisation begins to heal the historic breach between the producer and consumer, giving rise to the 'prosumer' economics of tomorrow.

OHT 2 Levels of chunking – a book

- **a book**
  contains parts
  - **parts**
    contain chapters
    - **chapters/articles**
      contain sections
      - **sections**
        contain paragraphs
        - **paragraphs**
          contain sentences
          - **sentences**
            contain clauses, phrases, words

OHT 3 Levels of chunking – contents

A **Table of Contents** of a book as an example of levels of chunking.

Writing in Non-academic Settings

Part I **Surveying the Field**

1 *What survey research tells us about writing at work*, Paul V Anderson
- Background: Generalising the Survey Results
- A survey of graduates of 7 departments that send students to a technical writing course
- Summary of survey findings
- Implications for teaching
- Conclusion

Part II **Describing the Structure of Discourse**

2 *Perceiving structure in professional prose: a multiply determined experience*, Gregory Colomb and Joseph Williams
- Functional sentence perspective
- Topic strings
- Lexical strings
- Units of discourse
- Conventions of order
- Implications and speculations

3 *Making information accessible to readers*, Janice Redish, Robbin Battison and Edward Gold
- What makes information accessible?
- How can a writer make information accessible to readers?
- Why do so many documents still have inaccessible information?
- What can teachers do?
- What research is still needed?

Part III **Assessing the Influence of New Technologies**

4 *An Electronic Odyssey*, Jeanne Halpin
- How do new technologies affect the composing on the job?
- What are the consequences of this study for college teachers?

It keeps going on like this for six more Parts.

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OHT 4 Levels of chunking – parts

The top level in the hierarchy of this book is **Parts**.

Part I Surveying the Field

1 *What survey research tells us about writing at work*, Paul V Anderson
- Background: Generalising the Survey Results
- A survey of graduates of 7 departments that send students to a technical writing course
- Summary of survey findings
- Implications for teaching
- Conclusion

Part II Describing the Structure of Discourse

2 *Perceiving structure in professional prose: a multiply determined experience*, Gregory Colomb and Joseph Williams
- Functional sentence perspective
- Topic strings
- Lexical strings
- Units of discourse
- Conventions of order
- Implications and speculations

3 *Making information accessible to readers*, Janice Redish, Robbin Battison and Edward Gold
- What makes information accessible?
- How can a writer make information accessible to readers?
- Why do so many documents still have inaccessible information?
- What can teachers do?
- What research is still needed?

Part III Assessing the Influence of New Technologies

4 *An Electronic Odyssey*, Jeanne Halpin
- How do new technologies affect the composing on the job?
- What are the consequences of this study for college teachers?

OHT 5 Levels of chunking – articles

Then within the parts we have **Articles**.

Part I Surveying the Field

1 *What survey research tells us about writing at work*, Paul V Anderson

- Background: Generalising the Survey Results
- A survey of graduates of 7 departments that send students to a technical writing course
- Summary of survey findings
- Implications for teaching
- Conclusion

Part II Describing the Structure of Discourse

2 *Perceiving structure in professional prose: a multiply determined experience*,

- Functional sentence perspective
- Topic strings
- Lexical strings
- Units of discourse
- Conventions of order
- Implications and speculations

3 *Making information accessible to readers*, Janice Redish, Robbin Battison and Edward Gold

- What makes information accessible?
- How can a writer make information accessible to readers?
- Why do so many documents still have inaccessible information?
- What can teachers do?
- What research is still needed?

Part III Assessing the Influence of New Technologies

4 *An Electronic Odyssey*, Jeanne Halpin

- How do new technologies affect the composing on the job?
- What are the consequences of this study for college teachers?

OHT 6

Levels of chunking – sections

Then within each article we have **Sections**.

Part I Surveying the Field

1 *What survey research tells us about writing at work*, Paul V Anderson

- Background: Generalising the Survey Results
- A survey of graduates of 7 departments that send students to a technical writing course
- Summary of survey findings
- Implications for teaching
- Conclusion

Part II Describing the Structure of Discourse

2 *Perceiving structure in professional prose: a multiply determined experience*, Gregory Colomb and Joseph Williams

- Functional sentence perspective
- Topic strings
- Lexical strings
- Units of discourse
- Conventions of order
- Implications and speculations

3 *Making information accessible to readers*, Janice Redish, Robbin Battison and Edward Gold

- What makes information accessible?
- How can a writer make information accessible to readers?
- Why do so many documents still have inaccessible information?
- What can teachers do?
- What research is still needed?

Part III Assessing the Influence of New Technologies

4 *An Electronic Odyssey*, Jeanne Halpin

- How do new technologies affect the composing on the job?
- What are the consequences of this study for college teachers?

And then within these Section there are paragraphs, but these are not mentioned in the Table of Contents. However, in many older books, they were.

Unit 3

Text structures

Paragraphs and transitions

Outline 62
Main ideas 63
Activity guide 64
OHTs 66
Handouts 70

Unit 3 Outline

Notes

Note that we usually teach units one, two and three as one three-hour class.

This unit goes more deeply into the business of text and its organisation. It focuses on the way academic text is punctuated by regular summarising moments that manage the flow of meaning. The term 'look-back/look-forward' is our colloquial way of pointing to the summarising enacted at the boundaries of text chunks, summarising that distils what is still relevant from the earlier text (looking back), and foreshadows the future development of the text (looking forward).

- Teacher presentation of illustrative paragraph structure, showing the first sentence as signalling the main idea and other sentences as illustrations of that idea.
- Teacher presentation of 'look-back/look-forwards', looking at transitions from one paragraph to the next.
- Reading of handout: 'Transitions'. Students find examples in texts.

What you'll need

OHTs

1. **Paragraph structure 1**
2. **Paragraph structure 2**
3. **Paragraph structure 3**
4. **Paragraph structure 4**

From Unit 5:
OHT 13 and OHT 14

Handouts

1 Transitions

Unit 3 Main Ideas

Text structures: paragraphs and transitions

There are two aspects of expository writing we focus on in this unit. The first is the structure of a paragraph in expository text. The second is the linguistic resources necessary for a text to flow. We focus on these features of expository writing because they are likely to be new to students. Why do we say this? We assume that students who do this course have not written much expository text. They may have written narratives, or recounts of events and experiences, but expository writing will be new to them.

Expository text differs from narrative or recount in two important ways, important in the sense that for students whose experience of writing is narrative or recount, two constitutive features of expository text are likely to be missing from their repertoires. In narrative, a text is made a coherent whole through temporal conjunctions – once, after, then, during etc. The relationship between the text chunks is marked by temporal conjunctions. The 'joining words', the words which help make the text flow, are temporal conjunctions. However, expository text usually flows from one nominalised relational sentence to another. The way in which the text is made a coherent whole, the way in which we can hop from one concept to another and still feel we are reading the same text, is not achieved through temporal conjunctions. But then how is it achieved?

One feature we focus on is the structure of the paragraph in expository writing. We point out that a paragraph normally makes one point, carries one chunk of meaning. This main point will often appear as the first sentence of the paragraph and the other sentences in the paragraph normally illustrate, or spell out this main point. These other sentences do not flow from each other but all link back to that first sentence. Again students, whose experience of writing is writing recounts, often feel that each sentence must always contain new information, must move remorselessly forward.

The second feature we focus on is the way a text summarises what has gone before and foreshadows what is to come. We call these moments *look-backs* and *look-forwards*. A concept is summarised and stitched together with a new concept to provide a new relationship. This is how the text flows. Often, students think that they have to write something new all the time. They do not realise that a lot of the words in expository writing restates or summarises earlier meanings. Indeed, it comes as a relief to them to know that they can summarise, can restate an idea before going on.

It is important that students come to appreciate that just as a text can summarise before it moves on, it can also illustrate or exemplify before making a new point.

Activity guide

3

Activity 3.1

Parrallelism

- We show **OHT 1** and read it aloud and explain that these are 3 paragraphs selected from different places – they do not follow on from one another.
- We then show **OHT 2** and point to the grammatical parallelism.

  We point out how this signals that each sentence is only adding another example and so is not moving the text forward into a new chunk. We explain that each of these sentences is not a substantial movement forward in the overall text (is not beginning a new substantial chunk) and that this is shown by the short and simple pronouns used at the beginning of each of them.

  We find that students want to say that this way of writing is boring and that you are not allowed to begin sentences in the same way – they have been told to 'vary your sentences'.

  But we point out that it didn't sound boring when first read. And that this repetition is absolutely crucial for signalling the relationships and relative importance of these sentences.
- We point out how the 'look-forward' or summarising concept that is to be illustrated in each of the paragraphs is at the end of the 'topic sentence' which we call the 'first sentence'.

  And how the overall topic or theme of each paragraph is picked up by the pronoun 'it' at the beginning of each of the illustrative sentences.
- We go on to describe how the first sentences of the paragraphs begin by jumping off from what has gone before – 'approaches to history', 'the world before industrialisation' and 'the differences between pre-industrial societies'.

  But they also announce the Theme, or the 'jumping off point' or main idea for each of the sentences following: 'wave-front analysis', 'a strange, powerful, feverishly energetic countercivilisation' and 'fundamental similarities'.

- We note that not all paragraphs will be as perfectly organised as these, but the principle that academic texts will contain rhythms of distilling and foreshadowing holds. Looking back and looking forward are key dimensions of academic text.

Activity 3.2

Transitions

- We go through the student handout: 'Transitions' and help students to understand it using examples.

  We use the model essay 'Return to Study is a disappointing course' to model look-backs and look-forwards. (**OHT 13** and **OHT 14** from Unit 5.)

  Although this is only a light hearted example, and obviously written as a model, it provides a very clear example that the students have little difficulty understanding. It is not so easy for them to locate examples in 'real' texts, where things are 'messier' and writers naturally do not necessarily follow such a simple pattern. However, we help students to find examples and variations in the way writers look-back and look-forward.

- We point out that we are using the model to show students one way of doing this, to enable them to make the transitions from one topic to another in their own writing.

OHT 1

Paragraph structure 1

Paragraph 1

One powerful new approach might be called **'wave-front analysis'**. It looks at history as a succession of rolling waves of change and asks where the leading edge of each wave is carrying us. It focuses our attention not so much on the continuities of history (important as they are) as on the discontinuities – the innovations and breakthroughs. It identifies key patterns as they emerge, so that we can influence them.

Paragraph 2

This was the world in which the industrial revolution erupted, launching the Second Wave and creating a **strange, powerful, feverishly energetic countercivilization.** Industrialization was more than smokestacks and assembly lines. It was a rich, many-sided social system that touched every aspect of human life and attacked every feature of the First Wave past. It produced the great Willow Run factory outside Detroit, but also put the tractor on the farm, the typewriter in the office, the refrigerator in the kitchen. It produced the daily newspaper and the cinema, the sub-way and the DC-3. It gave us cubism and twelve-tone music. It gave us Bauhaus buildings and Barcelona chairs, sit-down strikes, vitamin pills, and lengthened life spans. It universalized the wristwatch and the ballot box.

Paragraph 3

However, beneath their differences lay **fundamental similarities**. In all of them land was the basis of economy, life, culture, family structure and politics. In all of them life was organized around the village. In all of them a simple division of labour prevailed and a few clearly defined castes and classes arose. In all of them birth determined one's position in life. And in all of them the economy was decentralized, so that each community produced most of its own necessities.

OHT 2 Paragraph structure 2

Paragraph 1

One powerful new approach might be called **'wave-front analysis'.**

It looks at history as a succession of rolling waves of change and asks where the leading edge of each wave is carrying us.

It focuses our attention not so much on the continuities of history (important as they are) as on the discontinuities – the innovations and breakthroughs.

It identifies key patterns as they emerge, so that we can influence them.

OHT 3

Paragraph structure 3

Paragraph 2

This was the world in which the industrial revolution erupted, launching the Second Wave and creating a **strange, powerful, feverishly energetic countercivilization.**

Industrialization was more than smokestacks and assembly lines.

It was a rich, many-sided social system that touched every aspect of human life and attacked every feature of the First Wave past.

It produced the great Willow Run factory outside Detroit, but also put the tractor on the farm, the typewriter in the office, the refrigerator in the kitchen.

It produced the daily newspaper and the cinema, the sub-way and the DC-3.

It gave us cubism and twelve-tone music.

It gave us Bauhaus buildings and Barcelona chairs, sit-down strikes, vitamin pills, and lengthened life spans.

It universalized the wristwatch and the ballot box.

OHT 4

Paragraph structure 4

Paragraph 3

However, beneath their differences lay **fundamental similarities.**

In all of them	land was the basis of economy, life, culture, family structure and politics.
In all of them	life was organized around the village.
In all of them	a simple division of labour prevailed and a few clearly defined castes and classes arose.
In all of them	birth determined one's position in life.
And in all of them	the economy was decentralized, so that each community produced most of its own necessities.

Transitions

separating and joining chunks

handout 1

Signalling a new point

– using graphics and layout

When you move from one bit of your essay to the next bit, you must make clear to the reader where one bit ends and a new one begins.

One way of doing this is to use a set of signals that are not really part of the wording; they are ways of laying out the writing on the page to show the different bits or chunks.

For example, to signal the shift to a new chunk, you can:

- put in a HEADING
- leave a line blank
- put in a number, for example '3', to say that you have moved on to the next part

Look at the Table of Contents of a book and you will see this is how they do it.

Most business writing and writing in public life use these ways of signalling a new part; however, in short academic essays they are not usually used. This will probably change in the future as more and more students use computers to write their essays. With a computer it is easy to put in graphic changes such as: headings, bold, indents, and numbering.

Stitching new points together with old points

– using look-back/look-forward

However, you do not just end one bit of your essay and start another in a way that leaves them separate. If you did this, your essay would be made up of a lot of separate bits each making its own point, but they wouldn't all come together to make a single point. They wouldn't all add up to a single coherent statement or point of view.

So, although you must signal where one bit of your essay ends and the next bit starts, you also have to signal how they fit together, why you are moving on from the first one to the next one. You have to signal that they are stitched together. You have to signal why the last bit leads on to this new bit, why this is a logical direction in your essay.

OK! So how do you signal that a new chunk is logically connected to the last chunk?

Basically, you have to do what we call a 'look-back/look-forward'. You have to say 'this is what I was saying back there and now I am going to move on to my next point that flows on from it'.

Look-back = 'this is what I was saying back there'

To 'look back', two things must be done:

- the previous chunk must be summarised
- its relationship to the present unit must be expressed.

The importance of look-backs is that they must gather up previous meaning you want to keep before the reader before moving on. That is, some things can be left behind because they have already served their purpose: they may have been just illustrations or clarifications or details. But there are other things you want the reader to keep in mind; they are the overall significance or meaning of what you have said. They are still relevant to what you are going on to say. These are the things that will figure in your look-back.

For example, if you have already given a reason why smoking should be banned and now you are going to give another reason, you want readers to keep in mind both that you have already given one reason and what that reason was.

In this case, you might write:

> Smoking should not be banned just because it harms smokers, it also harms non-smokers.

The first part of this sentence looks back to your last point, which was that *smoking should be banned because it harms smokers* ('Smoking should not be banned just because it harms smokers'). The next part of your sentence looks forward to your next point which is *that smoking also harms non-smokers* ('it also harms non-smokers').

Look forward = 'my next point'

To 'look forward', you also do two things:

- summarise the up-coming chunk
- say how it relates to the previous chunk

As we have already seen, the second part of this sentence looks forward to your up-coming point which is that *smoking also harms non-smokers.*

Explicitness of the look-back

OK! But how explicit should you make the look-back? If you spent too much time on looking back you would take forever to get to the end of your essay, because you would be constantly looking in the mirror, talking about what had already happened, instead of getting on with the new stuff.

How much text is involved in these look-backs is a matter of how important they are. For example: a look-back from the introduction of one part of a book consisting of five chapters to a preceding part consisting of five chapters may consist of a section made up of 5–10 paragraphs, or it may consist of a whole chapter. It certainly won't just be a single phrase or sentence, nor even a single paragraph. On the other hand, a look-back from one paragraph to another will consist at the most of one sentence. Often it will be expressed in a single noun phrase (a bit of a sentence).

So, how much time you spend on summarising before moving on to your next point is a matter of how big the chunk is you are summarising. Are you summarising a small bit or a big bit of your essay? If we use the idea of levels, we could say that in fairly short student essays, there are only three levels:

introduction – conclusion
sections
paragraphs

Signalling the importance, extent or level of the text units being linked

How detailed you make your look-back depends on the importance of the transition, how much of the previous text you are summarising, and what level the look-back is at – for example, is it the beginning of a whole new section or just a paragraph? In a student essay, the look-backs generally vary from just a few words to an entire sentence. (Or in the case of the conclusion, the entire paragraph.)

- To refer back to the previous sentence, you might use only a pronoun:

  This means that …

- To sum up the last few sentences, you'd probably be more explicit:

  These considerations mean that …

- To sum up a paragraph or a section, you'd be even more explicit:

  The claim that smoking should be banned means that ...

How explicit to make a look-back is a matter of judgement

There is no absolute right or wrong; there are no definite rules telling us exactly how explicit to be. The main factor we have to take into account in deciding how explicit to be is how far back our look-back reaches.

How far back does the chunk go? Does it go back:

- a single sentence
- a couple of sentences
- a paragraph
- a section
- or (in the conclusion) the whole essay?

On the other hand, we don't want the look-backs to be so lengthy that they take over the essay.

Summary

The **look-back/look-forward** structure is crucial for leading the reader smoothly from one topic to the next. It is like collecting all your tools together before you move on to another part of the garden, or like stepping back so that you have more momentum for a larger jump to a new topic. That is why you signal a **major shift** forward by using a full noun phrase to look-back with rather than just a pronoun.

For example, you signal a larger or more important shift of topic by writing

The introduction of restrictions on smoking meant that ...

than if you wrote

This development meant that ...

or

This meant that ...

In general, just remember that you have to say how *what you are now going to say* leads on from *what you have just said.*

For example, to get from one paragraph to another it is necessary to look-back and look-forward. You need to sum up what you have said in the previous paragraph so that it links into the new paragraph. Your sentence will end up on the thing you want to say in your new paragraph.

Conjunction

– saying how the two bits relate to each other

So far we have focused on transitions as a change of topic:

I've talked about so and so, now I want to talk about such and such.

However, a reason for this shift has to be apparent to the reader. The shift has to seem logical. If you say: 'now I'll talk about something new', this implies that there is a reason why you have gone from talking about the previous topic to wanting to talk about a new topic. So you have to give some indication of why you are changing topic. In this way, the change will make sense, seem called for, instead of just coming across as an unmotivated jump to a new topic. People who just jump from one topic to another for no apparent reason, who say just whatever comes into their minds, who never seem to be leading anywhere in their talk, are people we think of as scattered or flighty or absent-minded.

To be logical in moving from one point to the next is especially important in academic essays. If you are just chatting it is OK to abruptly switch topics – it is not viewed as impolite or as a sign of being illogical. But in academic discourse, especially in a lengthy performance such as a lecture or an essay, you must 'be logical'. That is, you need to signal that you have a reason for your change of topic.

With the sentence we have been using:

> Smoking should not be banned just because it harms smokers, it also harms non-smokers.

the reason given for moving onto the next point is to give another reason why smoking should be banned. This sentence stitches the two topics or points together as both providing reasons why smoking should be banned. The new point is going to provide an additional reason. This meaning of 'here is another' is expressed by:

> '... not ... just, ... also ...'

We could call this relationship between the points **addition**. You are adding another one of whatever went before. It could have been another illustration; in this case, it was another reason. There are lots of ways that one topic can lead on to the next one. We have concentrated on only a few.

1 Contrast

bouncing off something as a contrast

Some words to signal this relationship are:

but, however, while, in contrast to, unlike, whereas

For example:

Unlike **A, B** was …

Whereas **A** was …, **B** was …

In contrast to **A**, **B** was …

2 Causality

a change in one thing causing change in another

This is where you give a reason or explanation for something. The simplest way to signal this relationship is with the word:

because

More explicit ways are verbs:

led to, caused, brought about

Then there are nominalisations:

the explanation for, the reason why, the cause of

And prepositions such as:

because of, through, due to

For example:

A needed/required/demanded/had to have/necessitated changes in **B**.

A could only work/function/succeed if **B** changed.

This change in **A** led to changes in **B**.

This change in **A** meant that **B** had to change too.

3 Addition

something affecting two or more things

This is where you add something that is the same in some way to what you have just been talking about. It could be another reason, another consequence, another problem, another example, another interpretation or another view.

For example:

Not only did **A** affect **B**, it also affected **C**.

Just as **A** changed **B**, so too it changed **C**.

A didn't just affect **B**, it also affected **C**.

B was not the only thing affected by **A**, **C** was also affected.

There were other things affected by **A**, besides **B**. **C** was also affected.

4 When in doubt: ask a rhetorical question

For example:

But how did these changes in **A** affect **B**?

(*In general*, when you are stuck about how to get from one point to another you can ask a question – which you then proceed to answer in the rest of the paragraph.)

Unit 4

Reading the book

Using text structures to help understand a hard book

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Unit 4 Outline

Notes	**What you'll need**
This unit is not really a unit as such. It represents that time which will be spent reading the book, understanding the ideas, giving students the opportunity to experience the power of a theory to 'make sense' of the world. We include many different activities during this time, including making mind maps of various sections of the text and condensing large sections of the book into one or two page summaries. These summarising activities are intended to focus students' attention on the main ideas and movement of ideas of the text. We link these activities back to ideas about 'chunking big' and developing schemas we talked about earlier in the course.	**Handouts** **1 Note-taking** **2 Summarising** **3 Assignment 1** **4 Assignment 2** **5 Using text structures**

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Unit 4 Main Ideas

In this unit, we assist students to understand some of the key themes of the text. We read sections of Toffler in class and discuss these sections. Students talk about the topics Toffler theorises about – changes to family life, to education, to government and so on, and we try to tie the discussion to Toffler's text.

At this stage of the course, we try to put Toffler's view in the best possible light in order to help students understand his position. In fact, we try to strike a tricky balance here. Later in the course, students will have the opportunity to criticise Toffler and we do not want to suppress any dissonance with Toffler's views that students express or feel. On the other hand, we do want students to feel the power and relevance of a grand theory. So, where possible we try to use students' views and comments to elaborate or explain Toffler's views. We say, when talking about family, government, the nature of knowledge and so on, 'Toffler would say ...' to entice students to see the world through the lens of Toffler's theory. However, we also signal to students that later we will examine other theories that provide competing views of the world to Toffler's.

We ask students to make mind maps of various sections of the text and to condense large sections of the book in one or two page summaries. This summarising activity is intended to focus students' attention on the main ideas and movement of ideas of the text. We link this activity back to ideas about 'chunking big' and developing schemas we talked about earlier in the course.

Activity guide

4

There is no activity guide as such for this unit. Instead, the activities collected here are examples of the kinds we use during the process of reading *The Third Wave*. They offer students the opportunity to practise summarising and note taking at the same time as they help students to focus on and understand the main ideas of the book.

Suggested activities

Revision schedule (example)

Same day	Rewrite Notes and Mindmap neatly
Next day	Revision • 3 mins: do quick Mindmap without looking at notes • 3 mins: open notes, add 'what you forgot'
Next week	Revision • 3 mins: do quick Mindmap without looking at notes • 3 mins: open notes, add 'what you forgot'

Before reading a book:

- Find the main topics of a book by looking at the headings of the Index.
- Find the main claims by reading the conclusion of the book.
- Read the Introduction to each chapter for a summary of the previous chapter.
- Find all the overviews and summaries in the book.
- Read the glossary: not the entries you can't understand yet.

Note-taking

handout 1

	Agricultural Society **8000 BC – circa 1800**	**Industrial Society** **1800 – circa 1950**
Technoshpere Energy		
Production system		
Distribution system		
Sociosphere Family structure		
Education system		
Legal business persons		
Organisational structure		
Infosphere Communication system		

Summarising

handout 2

Summarising

In writing, summarising is a central idea

What do I have to summarise?

You have to summarise:

- what you are going to say (*previewing*)
- what you have said (*reviewing*)
- what others say (*stating other positions*)

Where do I have to summarise?

You have to summarise:

- in your **introduction**
- in your **conclusion**
- at the beginnings of **sections**
- at the end of **sections**
- at the beginning of **paragraphs**

Two types of summarising

- **LOOK-BACK summarising (reviewing)**
  You summarise *what has already been said:*
  - in your **conclusion**
  - at the ends of **sections**
  - at the beginnings of **paragraphs**
  - at the ends of argumentative **paragraphs**
- **LOOK-FORWARD summarising (previewing)**
  You summarise *what is to come:*
  - in the **introduction**
  - at the beginnings of **sections**
  - at the beginnings of **paragraphs**

Summarising what others say

When you are writing about different views you often have to say what someone else says. To write about views you have to *say what they say*. Saying what someone says is not a simple idea.

Repeating word for word

At one end of the spectrum is simply repeating what they said the way they said it. If you did this literally you would simply write out their whole article, essay or letter again word for word – without any comment at all. But this would be a silly thing to do.

Summarising

Usually what you would do is select out some bits of what they wrote as the most important bits to quote or repeat. This selection of some bits that speak on behalf of the rest is what we mean by summarising. But even to select which bits to use means that you are beginning to interpret what they said. You are selecting out some bits as giving the meaning of what they said rather than other bits – even though you are still using their wording, their terms, to say what they meant.

Reporting

The next step in interpreting is *to report what they say without using their words.* You say what they meant in your own words, in your own terms, from your point of view. Here you are definitely interpreting.

Presenting the interpretations of others

As the focus shifts from what was said to what was meant you can talk about how others interpreted what was said. That is, you can report what meaning other readers or interpreters gave to what was said; how they interpreted it.

Presenting your own interpretation

Then you can give your own interpretation of what was said or meant.

Commenting

Then you can comment on what was said or meant.

Criticising

Then you can criticise what was said or meant.

Misinterpreting

With all of these forms of interpretation you can always be accused of misinterpreting.

But that doesn't mean you should not interpret, that you try to say only what they said, and not try to say what they meant. Rather, you have to try to interpret accurately. Unfortunately, there is no simple answer about which is the correct interpretation. An interpretation always depends on the stance from which you are interpreting. There is no neutral stance.

What was said versus what it meant

For example, let's take a case where someone says 'Hi!' to you.

You might report this in a range of ways. You might say:

> He said 'Hi!'
>
> He greeted me.
>
> He seemed pleased to see me.
>
> He has got over the fight we had yesterday.
>
> He sounded a bit tense in the throat.

You can see from this example that there is a tension between accuracy and significance. The more we just report what was said the less meaning it seems to have. But the more we read into what was said and focus on the meaning, the more open to question or open to interpretation it becomes, the less certain we can be that we have got it right.

Assignment I

Summarising

handout **3**

Finish reading *The Third Wave*

Summarise the pages 139–453 in one of the following ways:

- **Make a Mind Map**

  It might be helpful to use the same categories that were used earlier in the book

  e.g. Technosphere, Infosphere, and Sociophere

- **Make a Grid**

  Use columns. For example, you might try something like this:

	First Wave Pre-industrial	**Second Wave** Industrial	**Third Wave** Post-industrial
Energy			
Manufacturing			
Communications			
Family types			
Super-ideology			

These categories are only suggestions – there are many possibilities.

- **Write a Summary**

  Summarise the main ideas in a 3–5 page paper.

- **Write an Outline**

  Summarise in approximately 5 pages the main ideas in point-form.

  (Remember, if you find it helpful, get together with other students. Co-operative learning is not cheating!)

Assignment 2
Summarising *The Third Wave*

handout 4

Due the week of ....

Length: 3–4 pages

Write a summary of *The Third Wave*.

Here are some ways you might begin:

- In Alvin Toffler's *The Third Wave* he argues that human history has undergone three fundamental changes. According to Toffler, the first change was the Agricultural Revolution which produced a society that was

  made up of ...

  consisted of ...

  built out of ...

  (describe First Wave)

- The second revolution, in Toffler's view, was the Industrial Revolution. It led to a society dominated by ...

  (describe Second Wave)

- Finally, Toffler argues that modern society is currently undergoing a change from an industrial to a post-industrial society. Although acknowledging that the future is uncertain, he outlines some possible directions.

  Scenarios.

  Directions for the future.

  (describe Third Wave)

Using text structures handout 5

Using text structures to help understand a 'hard book'

(Anthony Giddens, *Sociology: a brief but critical introduction*, MacMillan Education, London, 1986, 43)

- *Underline* the words used by the writer to tell us how many main points he will focus on.

  How many are there?

- Circle *the 'number words' that signal each of these main points.*

- Fill in *the Chapter number in this chart:*

  Theme 1 is dealt with in Chapter ...

  Theme 2 is dealt with in Chapter ...

  Theme 3 is dealt with in Chapter ...

- *Complete:*

  The first theme focuses on the ...

  The second theme focuses on ...

  The third theme focuses on ...

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- Formulate each theme into a question:
  What is the …

  ____

  ____

  ____

  What is the …

  ____

  ____

  ____

- According to Marx, the State is …

  ____

  ____

  ____

- According to the theory of industrial society, the State is …

  ____

  ____

  ____

- Write down the words that mean the same as ‘issue’.

  ____

  ____

  ____

- Write down the phrases that mean the same as 'I will discuss'.

- Write down the words that relate to the word 'book'

- Write down the words that mean the same as 'industrially advanced society'

- Why would the author think that the following two questions are related?
  What is the significance of class analysis for the study of industrially advanced societies?
  Should we declare Marx's ideas to be no longer of any importance for analysing contemporary societies?

Theme 2

Expository writing

Representing a domain of reality

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Introduction to this theme 93
5 Writing the first essay 95
6 Marking the first essay 157
7 In the marker's seat: switching roles 169

Theme 2 Units in this theme

Unit 5	**Writing your first essay** Discusses the role of essay topics, how to read an essay topic, and how to structure the first essay.
Unit 6	**Marking the first essay** Describes the way we mark the students' first essay, how we turn the class into a social occasion, what we look for when we are marking, and how we deal with student errors.
Unit 7	**In the marker's seat: switching roles** Describes how we reposition students so that they become essay markers. We also set a second expository essay, this time taking away some of the crutches that we provided for the first essay.

Introduction to this theme

Expository writing

In the previous theme, we introduced students to an academic text, gave students an opportunity to discuss their reading and pointed out some strategies to help them become independent readers of an academic text.

Essays

In this theme, we switch to essay writing. Our goal is to teach all students to write the essay 'perfectly'. We do not treat essay writing as an *assessment* task; that is, we do not give students an essay topic as a chance to test their understandings of the academic text they have read. Our aim is to position students as knowledge experts in one domain of reality and to assist them to realise that expertise through essay writing.

Our approach

In order to do this we use two main strategies:

- **Explaining the point of essays within academic institutions**
  We talk about the essay as a performance within an academic institution. This discussion builds on our earlier discussion of the nature of academic discourse. By setting the essay topic in the context of the nature of academic discourse, students better understand that earlier discussion. In turn, that earlier discussion helps students make sense of the task they have to do.

- **Giving detailed advice on how to structure the essay**
  We define the first essay for students as an expository essay. It is later in the course that students will write an argumentative essay. Here we move from the global structure of the essay to the organisation of paragraphs and specific sentences. We give particular attention to linguistic features that are required in this context but are likely to be new to students.

Our aim is to position students as knowledge experts in one domain of reality and to assist them to realise that expertise through essay writing.

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Unit 5

Writing the first essay

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Unit 5 Outline

Notes

We deliver the activities in this unit after the students have read about modern factory modes of production. The unit deals with how to scaffold students into their first (approximation to an) academic essay. We work through a detailed account of a model or schematic structure for students to follow in their first attempt to write academic prose. By the end of this unit, students should have enough resources to be able to put together a simple academic text.

- Reading and discussion of handout on how to interpret the question and what the essay marker is looking for.
- Teacher presentation of model essay, using overheads, to show essay structure.
- Teacher presentation of the relationship between sentences of equal weight and illustrative paragraphs.
- Teacher presentation of transitions using 'look-backs', 'look-forwards'.
- Reading and discussion of annotated student essay.
- Discussion based on handout about writing the essay, going through each section.
- Reading of the handout: *What is an undergraduate essay?*
- Setting homework: write the essay.

What you'll need

OHT

1. **Model essay structure**
2. **Structure of an academic essay**
3. **The essay question**
4. **The introduction**
5. **Section 1**
6. **Section 2: the transition sentence**
7. **Section 2: Paragraph 1**
8. **Section 2: Paragraph 2**
9. **Section 2: Paragraph 3**
10. **The conclusion**
11. **Sentences of equal weight**
12. **Illustrative paragraphs**
13. **Look-forwards**
14. **Look-backs**

Handouts

1. **How to interpret the essay question/ What is the marker looking for?**
2. **Model essay: RTS is disappointing**
3. **RTS essay structure: with structures named**
4. **RTS essay: relationship between sentences of equal weight**
5. **RTS essay: overall structure of the essay**
6. **RTS: illustrative paragraphs**
7. **RTS: look-forwards**
8. **RTS: look-backs**
9. **Model essay 1**
10. **Writing the essay**
11. **What is an undergraduate essay?**
12. **Examples of student essays**

Unit 5 Main ideas

Teaching the first piece of writing

In this unit we describe how we get students to do their first piece of writing.

In the past, many courses did not take into account the fact that most adult students approached writing with great trepidation because they had done very little writing or had a history of failure. Some courses were structured so that students had to write right from the beginning – as if adults were no different from continuing students. By contrast, many current courses for adults re-entering education focus on relatively unstructured forms of writing such as Journals in the hope that if students 'get their confidence' in these less threatening forms of writing, then they will be able to tackle formal academic writing.

We use a strategy that differs from both of these approaches. We lead up to the first writing task slowly and carefully and then we structure the actual writing task itself – a short formal essay – so that it is almost impossible not to do it perfectly. Success on the first piece of writing is in our experience absolutely crucial. Most students who do not do well on their first piece of writing, drop out. But given time-lines and so on it seems to us that this first piece of writing should be a real bit of academic writing, not just a journal entry or whatever. So, this first essay is a serious and very real moment of crisis in our course. It puts students under a lot of pressure. We want them to feel this pressure. This is the real pressure that academic writing always puts you under. But we also want everyone to succeed and learn from this pressure. So we scaffold this first essay very precisely and very carefully.

Essays as a form of surveillance

We have found from experience that adults are very vulnerable when they submit this first piece of writing. We have learnt never to criticise student writing in this first piece. We will even tell lies and say that essays are perfect when they are not. The odd time we have criticised students it has had devastating results. For example, with one student, we had known her for some time and knew that she wanted to take up a career in law, so we felt that we could be more explicit in our comments on her first essay. So, we pointed out various features of the piece, things that we hadn't yet covered in the course. She never came back. This has happened a couple of times. We conclude that most adults feel so vulnerable when they first submit themselves to educational institutions again that it is imperative that they succeed at this first piece of writing and feel that they have succeeded, and that we confirm that they have succeeded.

Yet even though we have developed a writing task that is almost fail-safe, most students still feel under enormous stress and feel enormous humiliation in submitting themselves for judgement. It is as if their souls are being assessed by a new priesthood. And in this feeling they are not wrong. They are being asked to submit 'their work' for surveillance in a way that feels like exposing their soul or self. Teachers do use student writing to scrutinise the mental life of their students and to assign marks to them. Teachers use essays as a way of looking into their students' minds – otherwise they would have to have a talk with all their students one by one to find out what they know and understand.

Two approaches to 'baring the soul'

Broadly, we could say that there are two alternative ways of trying to ensure that all students can succeed in their first piece of writing. One way is to set a writing task that is not strictly defined generically such as a journal entry and then to simply respond to it as a form of self expression or communication – as 'interesting, insightful, brave, amusing, etc.'. This approach mitigates the formal, assessment oriented functions of writing by first of all beginning with expressive writing. As a strategy, this is congenial for teachers trained as 'English teachers' in school for whom writing functions as a form of personal exploration as opposed to the use of writing by other school subjects to help students learn and display their mastery of knowledge. This dispute between different literacy practices has a long history.

Literacy for academic purposes

For our present purposes, we will take it that the forms of reading and writing at the centre of a Return to Study program must be the modes of reading and writing used in educational and training institutions to initiate students into disciplines of knowledge. This can include: writing as a technique for remembering – note-taking; writing as an instrument for sketching the main ideas and their connection with one another – marking up a book or article you are reading, making a mind map, or writing up a summary.

However, it is important to acknowledge that the main use of writing in educational contexts is as a medium in which students can display their current understanding or knowledge before a supervising teacher who can then respond. Writing in educational contexts is essentially a medium of display for either formative evaluation or summative evaluation. And one of the main forms this takes in the Humanities and Social Sciences is what are called 'essays'.

Learning to write or writing to learn

Notice that a crude notion of genre together with a pedagogy focused on teaching the genre as a standard format can work against this goal. Many students at university can conform to 'the genre' – they know how to go through the moves, but don't care about it. By teaching the genre in too mechanical a way we can rob students of an opportunity of using the ways in which a genre can be construed and misconstrued as a ladder for coming to grips with the balances and compromises involved in the overdetermined 'definition of the situation' in student academic writing.

Our approach to this first piece of writing is different. Our approach is to set a standard genre for students to do but to provide so many props that it is impossible for students to fail. We carefully explain what an academic essay is for – to display your understanding of the ideas of the course by contrasting this with other forms of writing such as writing what you personally believe or what you think should happen.

— See homework handout, *What the Marker is looking for.*

Interpreting the essay question

We then explain how to interpret the Essay Question.

— See homework handout, *How to Interpret the Essay Question.*

We point out that typically an essay question is not a question at all. Usually it does not ask a question like: what is …? Instead it typically consists of a short statement which represents a particular view or point of view of a topic or theme. This is followed by a request that you 'discuss' or respond by taking up a point of view on the topic or theme in such a way that you also take up a stance in relation to the view expressed in the 'essay question'. Thus, most 'essay questions' take the form:

> 'There is no such thing as literacy, only literacies'. Discuss.

Being cue conscious about essay questions

We also emphasise that students should be cue conscious and interpret the question in relation to the course as a whole and the way it has unfolded to this point in time. We point out that most questions are deliberately vague and ambiguous in order to 'sort out' those students who have been attending lectures and thinking about the ideas of the course. Thus the question we set is:

> 'We can't live without clocks'. Discuss.

We point out that this question is so vague it could mean almost anything. This is deliberate as it is meant to sort 'the sheep from the goats'. For example, who is the 'we' in the question? One obvious interpretation is that it means 'people in general'. And what does 'clocks' mean? Does it refer to those things such as watches and clocks that tell us the time? And what does 'can't live without' mean? Does it mean we 'would die'? or 'would find life confusing'? 'difficult'? or what?

The obvious interpretation

If someone not doing our course came across this question, the most obvious interpretation of this question would be: what happens when we lose or get rid off our watches or live without keeping track of the time?

Thus, it could be asking you to write about:

- **the time you lost your watch and missed lots of appointments, etc.**

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- what it was like holidaying in the tropics where you didn't have to think about being on time for anything
- why it is important for people to learn the time, to pay attention to the time, to be 'on time' and to not waste time.

The real interpretation

By contrast, we explain that *in the context of our course*, this essay question should be interpreted as:

> Explain why synchronisation is an important feature of factory production and how it impacts on wider domains of industrial societies.

That is, in terms of our course, this question has to be read as referring to ideas in the main text we are reading, Toffler's *Third Wave*. Not only that, it has to be interpreted in terms of where we are 'up to' in our reading – we have just read about how modern factory modes of production rely far more on Fordist forms of time and motion that contrast sharply with the rhythms of work life present in earlier hunter-gather or agricultural societies. So, the essay should be interpreted as:

> Write an essay that shows you have read and understood Toffler by using his concept of 'synchronisation' to describe the shift from pre-industrial societies to industrial societies.
>
> — See the homework handout, *Interpreting an Essay Question*.

How to write the First Essay

We then explain carefully the exact structure of the essay. The essay structure is predetermined so tightly that it is almost impossible for a student not to be able to do it correctly.

We often joke that the only scope for creativity in this first essay is whether it consists of 6 or 7 paragraphs in order to shock those who think that all writing must by definition be creative. And to emphasise the unauthenticity of the writing task. That is, this first piece of writing is a learning task, not an exercise in personal expression or creativity. It is an exercise in going through the paces, a dry run, in a standard institutional performance expected of students in academic institutions. We are trying to give students a feel for the overall contours of an academic essay. Students are enacting an institutional role – being a student – not exploring their personal meanings.

It is important to not misunderstand what is going on here. Some might argue that things should be kept separate, that an individual is simply a collection of social roles and that the intrusion of private or personal roles into academic situations is unseemly, irrelevant or unnecessary. This is not our view. We do not think that roles or institutions should be kept insulated from one another. We believe that the student essay is a contact zone between (at least) two cultures – the academic discipline and the student's other cultural and intellectual knowledges and insights. However, we do not believe that a student should be expected to blurt out their own (as it were) naive subjectivity without knowing the audience and the standards against which they are going to be judged.

Authenticity and academic essays

This first essay is making sure that students understand the institutional function, role and standards governing academic essays. Rather than thinking that 'good students' will spontaneously re-discover the academic essay as the form and structure precisely and uniquely necessary for them to express their personal understandings to their own satisfaction, we think students should be taught the institutional context, conventions and expectations informing academic essays and their conventional forms of realisation, their conventional structures. But nor do we think that students should be indoctrinated or domesticated into the essay genre so they think that academic essays really do express the true essence of academic discourse, rather than a stylised and perhaps increasingly obsolete genre for enacting the forms of communication and discourse transacted within modern academic disciplines.

The all-knowing Subject or the learning Subject

The traditional essay demands that its author adopt the position of a Subject – that is, the posture of someone who is fully clear about the state of the discipline, about their own ideas and about how their ideas in fact reveal the inadequacies of all other opinions and of how their ideas in fact reveal the hidden essence or future of the discipline. Adult students feel instinctively that no first year student, nor undergraduate, nor even postgraduate, nor perhaps anyone at all – can adopt this stance without being totally deluded, arrogant, egotistical and lacking any serious scepticism. In fact, anyone who could assume the role of Subject authentically would by this very fact disqualify themselves from possessing the scepticism and ironic judgement necessary for participating productively in modern academic knowledge. To claim that you really know the truth is a pretty good sign that you don't understand at all how tricky things now are for knowledge and the truth.

So, why demand such an inauthentic mode of writing from students? Why insist that they try to write as 'someone who knows'? Why not let them write as 'someone who does not know'? Why not let them write about and out of their confusions and uncertainties? Why expect them to pretend to have overcome all uncertainty?

Imagining yourself as the Subject of a discipline

Students should realise that their essays are not expected to be an unmediated expression of their subjectivity. They are a performance, a performance that makes cognitive demands on them so that going through the performance will both make them learn and display their learning to their teachers.

Pretending to be the Subject of a discipline is a fairly efficient way of displaying in what ways you are not its Subject, that is displaying what you don't understand or know. The trouble with the essay as a genre is that it derives from the journal article as a genre which is a genre in which academics try to win arguments against one another. As a genre, the essay is better adapted to arguing for a view than it is for exploring one's understandings and puzzlements. Presumably these latter are supposed to be done in the privacy of your own head or in tutorials.

Still, for our purposes the fact remains: the essay as an undergraduate genre does exist and it is the main vehicle of assessment in most Humanities and Social Science courses. Our job is to explain it, not to defend it.

'Being Toffler'

In the first essay we ask students to pretend 'to be Toffler'. This means that we ask students to take up the perspective on the world put forward by Toffler. The earlier reading activities enable students to see the world from the stance offered by Toffler's theory. Students' readings of Toffler position them within Toffler's theory and from that perspective, students explain the changes that make up contemporary society.

The essay topic requires students to explain one aspect of contemporary society using Toffler's theory. We do not ask students to write *about* Toffler's theory, which would imply that students were, so to speak, standing outside Toffler's theory and writing about it. Rather, we want students to speak from inside Toffler's theory about the world. This means that students have to use the concepts of Toffler's theory to map onto the world. 'Being Toffler' then stands for the notion that students occupy a pre-given subject position within an academic discipline.

The essay is not a recount of familiar experiences

If we examine an example of a student's expository essay, (see Toffler Essay 1 on page 138, handout 9) we see that the student has taken up a position as a theorist (i.e. Toffler) explaining the ways various social institutions are affected by changes in production. The essay requires students to re-frame familiar experiences in terms of a theory.

The student is not recounting family experiences, or the experiences of attending school, or work, but rather is showing that such institutions are an expression of a particular social order. The student is taking up the stance of a theorist accounting for the phenomenon in the world as a particular play of concepts. The student is showing herself to be a theorist by being able to use these concepts to explain familiar features of the world.

Being Toffler provides a different angle on the world than the angle one has in everyday life. And writing an essay of this kind displays the fact that we can understand these familiar areas of life in new ways.

Subject position and writing

We emphasise this notion of repositioning because it is a crucial dimension of the writing process. We can say something more about illustrative paragraphs than we said in unit three. Our hunch is that writing a paragraph, like the paragraphs in the first essay writing task, is more than a matter of fulfilling particular conventions of written text. To write these paragraphs *presupposes* the writer adopts a particular stance or assumes a particular identity, a particular relationship to the world. The paragraph also simultaneously *shows* the writer adopting that stance. The writing process in this context is complex because, for students new to a discourse, the writing process is the scene of a conceptual repositioning of oneself. Changing ones relationship to the world is also a change of self, and the structure of the paragraph is a way of being that self.

We think it is important to hold onto this distinction between *stance* and its linguistic *realisation.* Sometimes, students *in some sense* can occupy the subject position offered by the theory, in this case, can look at the world through Toffler's perspective, but have difficulty in articulating the stance *in writing*. Other times, the difficulty that students have in writing a paragraph reflects the fact that they do not understand the theory, do not understand 'what is there' and 'who they are'.

Effacing personal voice

It might seem strange that we suggest that the essay shows the writer adopts a particular stance when any personal voice is absent from the essay. The writer does not describe her experience of family or education. Nor does the writer qualify statements by writing, 'I think' or 'In my opinion'. Nor does the writer even write 'Toffler argues' which would suggest that the writer is implicitly acknowledging that it is a view that is being presented.

Instead, we have statements about the *relationships* between 'abstract entities':

abstract entities are related to each other

first wave agricultural society was unsophisticated and did not require **synchronisation of time**

or abstract entities which *do things*:

abstract entities do things

mass production and mass distribution dictated an ever increasing efficiency of time and man power

or abstract entities which *have things done to them* without anyone or anything acting:

an abstract entity has something done to it

Time and motion studies were introduced

Where familiar *real life entities* are mentioned, they are fitted into a passive subject position within the system that is being described:

real life entitiies have things done to them

children were prepared for their introduction to industry from an increasingly early age

multigenerational families were reduced to the streamlined nuclear family

This kind of writing is the stance of scientific explanation. However, the essay is not just an explanation of a world out there – it also encompasses the experiences of the writer, the familiar world of family, schooling etc. In this expository essay, these experiences are given particular meaning within Toffler's theory of social change and stand as instances of the concepts that make up Toffler's theory. 'Being Toffler' means being able to map the concepts of Toffler's theory onto the familiar concepts of family, schooling etc. To do so is to have a different epistemological relationship to these institutions and practices than one has in everyday life.

Paragraphs: mapping one discourse onto another

We make great play of the structure of a paragraph within expository writing because we take it as the site where the student achieves the mapping of a concept or conceptual relationship onto other familiar terms.

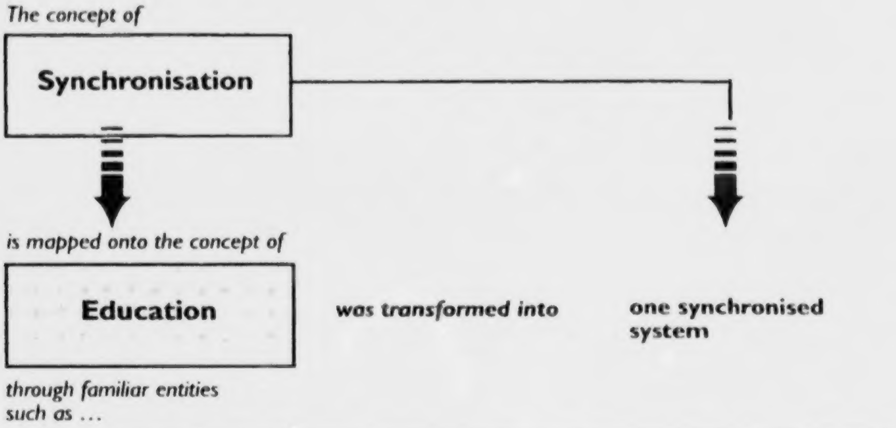
Here is an example from Essay 1.

> Not only was the structure of work affected by the need for tight synchronization but so also was education transformed into one synchronized system. The education process while overtly teaching reading, writing and arithmetic covertly taught the requirements of the production line – punctuality, obedience and repetition. Children were prepared for their introduction to industry from an increasingly early age, while compulsory school years increased. They learnt to tell the time at an early age and started and finished school each day at the exact times. Second Wave industrial society's education system churned out pliable, conditioned 'factory fodder' for its synchronised assembly lines.

We have:

> Not only was the **structure of work** affected by the **need for tight synchronization** but so also was **education** transformed into one synchronized system.
>
>> The education process while overtly teaching reading, writing and arithmetic covertly taught the requirements of the production line – *punctuality, obedience and repetition*.
>>
>> Children were *prepared for their introduction to industry from an increasingly early age*, while compulsory *school years increased*.
>>
>> They *learnt to tell the time* at an early age and *started and finished school each day at the exact times*.
>>
>> Second Wave industrial society's education system churned out *pliable, conditioned 'factory fodder'* for its synchronised assembly lines.

We can represent the way the concept of synchronisation is mapped onto familiar terms diagrammatically (see Figure 3).



The education process	*taught*	• requirements of the production line • punctuality, obedience and repetition
Children	*were prepared for*	• introduction to industry
They [children]	*learnt*	• to tell the time
	started and finished	• at exact times
… the education system	*churned out*	• factory fodder for synchronised assembly lines

Figure 3: Mapping one concept onto another by linking familiar entities to 'middle level terms'.

Notice that the concept of synchronisation (part of Toffler's theory of industrialisation) is introduced at the beginning of the paragraph. In the subsequent sentences, familiar entities 'the education process', 'children', and '… education system' are given a meaning in terms of the concept of synchronisation. Actually, there is a two way flow of meaning here – the familiar entities are given a meaning through their relationship to the concept of synchronisation and the concept of synchronisation is made sense of in terms of what happens to these familiar entities. Words and phrases like *punctuality, obedience and repetition, started and finished, learnt to tell the time, each day at the exact times, pliable conditioned factory fodder, synchronised assembly lines*, stand between the concept of synchronisation and the familiar concepts. This is why we called these terms 'middle level'. They are the terms that crucially associate two discourses. This relationship is depicted in Figure 4.

Familiar concepts	**middle level terms**	**theoretical concept**
Children at school	• requirements of the production line • punctuality, obedience and repetition • introduction to industry • to tell the time • at exact times • factory fodder for synchronised assembly lines	*Synchronisation*

Figure 4: 'Middle level terms' stand between the concept of synchronisation and familiar concepts.

This mapping of one discourse onto another is a complex linguistic undertaking. A number of moves have to be made simultaneously. A process, circumstance or entity has to be related to a 'middle level'. This relationship has to stand as one instance of a more abstract relationship and these two things have to be repeated a few times to cover a range of circumstances or processes that fall within the ambit of the abstract relationship. In this paragraph, *the education system* is related to a series of 'middle level' terms. And these middle level terms associate familiar entities with the concept of synchronisation.

Punctuation plays an important role in marking the various chunks of relationship, usually making each relationship a sentence of equal weight to others. This creation of a sentence means that processes or circumstances have to be related to a middle level *within* the sentence.

Our key point here is that there is only a limited range of linguistic resources available to perform this task – notably nominalisation which turns processes or circumstances into things which then may be related in the same sentence to other things. The pressure to nominalise comes from the need to establish relationships within the same sentence. While it is a feature of written text as distinct from spoken text, the pressure comes from the need to map one discourse onto another in writing.

Here is another paragraph from Essay 2 (p. 152, handout 12) which provides examples of another concept from Toffler's theory – *standardisation* – and links that concept to the concept of *synchronisation.*

> Further order to this increasingly diversified society was achieved through the application of the **principle of standardisation.**
>
> > Societies *moved en masse at predictable times* with *standard hours of work and leisure.*
> >
> > Everyday life consisted of *traffic flows and peak hours for public transport.*
> >
> > Greater community co-ordination was achieved through the *identification and standardisation of peak times for business, energy use, and even entertainment.*
> >
> > Synchronisation could not exist until *time had been cut into precise and standard chunks.*

Epistemological repositioning and writing

There is one common way this epistemological repositioning is evident in student writing. Here is a paragraph we made up which contains a feature that is common among students moving into a new discourse.

> Unlike first wave society that worked according to natural rhythms, second wave society required synchronisation of time. If you lived in second wave society then you would probably have to punch a time-clock at work along with all the other masses and you would also have meal breaks all set so that the machines could keep going twenty four hours a day. You wouldn't have a choice about going to school and you'd have to follow all the rules about punctuality along with everyone else.

Notice the use of 'you' in this paragraph. The pronoun 'you' stands both for the writer as a participant and also for anyone else subject to the demands of the system. In other words, the use of 'you' imaginatively projects the writer into Toffler's world as a participant. The writer shows that all participants are subject to the necessities of the system. In terms of our discussion of epistemological positioning the student shows she understands that individuals are caught up in the operations of a system.

On the other hand, the agent in the sentences is still a person – 'you'. The writer is present as an actor in the description. Rather than descriptions of abstract entities acting or descriptions of relationships between abstract entities in which the writer is effaced, we have a kind of writing which is a half way house between two epistemological positions: story telling containing characters acting and the detached, atemporal, universalistic descriptions of scientific writing. Practically speaking, students who write like this are in the process of change from one epistemological position to another.

Indeed, sometimes the attempt to take up a new position lands students in grammatical trouble. Students may lack the linguistic repertoire to realise the subject position they are nudging toward. But, of course, it is no use taking students 'back to the basics' as if they lack some simple grammar because the grammatical problems result from the pressures of articulating meanings at this level of complexity. To put it crudely, students sometimes fail textually because they want to write something that is complex and, rather than take the safety of the shallows, 'allow' their grammar to break down.

As teachers we can read a breakdown in grammar as a symptom of students reaching beyond their existing linguistic capabilities. So often, when we point to problems in wording, students will recognise the problem and say, 'I didn't know how else to write that part.'

Indeed, from one angle, the point of this course is to provide a meaningful context in which salient bits of language can be introduced to students as meaningful solutions to the difficulties they experience in performing meaningful tasks.

Activity guide

5

Introduction

In this unit we take students carefully through exactly what they have to do to write their first academic essay. We are taking every measure to make sure that students can do this essay 'perfectly'. We are definitely not submitting to any Bell curves for this first essay. For most adults, writing this first essay is the most crucial and testing moment in the whole course. They MUST succeed, or they will lose heart and drop out.

At the same time, we try to keep the lesson light-hearted and stress that this is the first try at writing an essay.

How to write the first essay

We go over the questions students will have about essay writing before going on to look at the model essay:

'Return to Study is a disappointing course.' Explain.

This is a jokey example, intended to highlight features of essay writing without placing demands on the students in terms of content.

We explain that students must take careful notes during this unit and they must ask if they are unsure about anything.

Activity 5.1

What's it all about?

- We give out the **Handout 1**: *How to interpret the question/ What is the essay marker looking for?* and go through it with the students.

5

Activity 5.2

Essay Structure

Model Essay: *'Return to Study is a disappointing course.' Explain.*

- Using **OHT 1**, we show the students the model essay, which has been laid out with its different sections labelled, and point out the way it is structured.
- Then we present **OHT 2**, the outline for their essay topic: 'We can't live without clocks', which has a similar structure.
- Using **OHTs 3–10**, we take students through a close analysis of the model essay, explaining the key structural moves.
- Next we show **OHT 11** to illustrate the relationship between sentences of equal weight. Then **OHT 12** about illustrative paragraphs, set out to show the relationship between first sentences and other sentences.
- Finally, we show **OHTs 13 &14** to illustrate the pattern of 'look-backs/look-forwards' in the essay. We also point out that:
  - There is no transition marker between the introduction and the first sentence of section one.
  - There are look-backs/look-forwards
    - between Section 1 & Section 2
    - between the paragraphs in Section 2

We distribute **Handouts 2–8** at the end of this activity.

Activity 5.3

Model Essay: Clocks

- We distribute the handout of the model essay, which includes the essay in its conventional format and a copy with subheadings to show the different sections.
- Using **OHT 1**, we compare the structure of the former student's essay to the RTS model, pointing out that they are the same. As we go through the former student's essay, we try to provide as many alternative usable sentences and ways of saying things as possible, giving students time to jot them down.

5

Activity 5.4

Writing the essay

- This handout, *Writing the essay*, takes students through each of the sections of the essay they are going to write. As each part is discussed, examples are also given of ways they can write 'the hard bits' and we encourage them to use those examples in their essays if they wish.
- Finally we go through the handout: *'What is an undergraduate essay?'* and have a whole-group discussion of the issues this raises.

Activity 5.5

Setting the homework

- We remind students to use their buddy groups for support and advice or to ring us up
- We insist that students must come back for the next class whether they do the essay or not. The most important Homework Task is: come back next session, i.e. don't freak out or drop out.

  One way of being more light-hearted about the whole process is to tell students to bring a cake or something for a class party next session. Those who don't get the essay done must bring a bigger cake.
- We make sure everyone has all the following handouts:

  How to interpret the question / What is the marker looking for?

  Writing the essay

  RTS is disappointing

  Model essay

  Examples of student essays

  What is an undergraduate essay?

Practical maxims for teaching writing

- Keep some samples of good writing that can be shown to students to model the different genres you expect from them. Read them out, give them out, point out the important features.
- Let students follow these models fairly mechanically at first. That is, let them plagiarise the structures of the genre while they are trying to internalise them.
- Concentrate, not on the facts, but the ways of categorising or interpreting the facts, and try to make explicit the controlling concepts that organise the facts.
- Explain the controlling concepts in terms of competing concepts, not in terms of the facts.
- Focus your marking on the high level relational statements, not low level linguistic forms such as spelling and internal sentence grammar.
- Interpret grammar breakdown not as carelessness, nor as not knowing how to write a sentence, but as a result of the conflicting demands being exerted on the text at that particular point.
- Provide students with the vocabulary they need for articulating the concepts and the elaboration of the concepts via the facts.
- Write some models yourself and talk with the students about the problems you experienced
- Remember writing is difficult; we all had to learn it – painfully. Be honest about the difficulty of writing – 'It was not meant to be easy'.

Teacher reflections

How did you yourself learn to write essays:
- by osmosis
- by trial and error
- by approximation
- by reading good essays
- by luck
- by getting help from others?

Have you done any study lately and found it hard to get into the generic expectations again easily? What did you do?

Do you yourself like clear expectations and models of what is required or do you prefer things left open?

Do you have a standard process or set of rituals for writing essays?

What rituals do you have for getting yourself to actually sit down and start?

Do you have favourite places or times for writing?

Teacher reflections

What do you do when you get stuck:

- get up and do something e.g: get coffee
- just keep at it
- switch to something else
- feel angry and depressed
- start daydreaming
- start fiddling with low level editing?

Task

Poll some of your colleagues regarding the questions above.

OHT 1

Model essay structure:

RTS is disappointing

The essay question is: *'Return to Study is a disappointing course.' Discuss.*

Introduction

Good learning is a result of an organised supportive atmosphere. At school learning was a pleasure. However, the Return to Study course is a painful waste of time.

Section 1

School days were a time of learning and joy. The classes were carefully structured: first 'show and tell', then word study, then arithmetic, then recess. The teachers were warm and caring. Even the buildings and environment were stimulating.

Section 2

However, unlike the joys of school, the current Return to Study course is a disappointment.

The Return to Study is a financial rip-off. There is a $50 enrolment fee. The text is over-priced at $14.00. Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Not only is it a waste of money, the Return to Study course is also disorganised. There are too many handouts. There are too many teachers. Finally, the book itself is unintelligible.

Not only is the Return to Study course both over-priced and confusing, it is also boring. The room is dreary. The book constantly repeats itself. And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

OHT 2

Structure of an academic essay

Introduction	Good learning is a result of an organised supportive atmosphere. At school learning was a pleasure. However, the Return to Study course is a painful waste of time.
Section 1	School days were a time of learning and joy. The classes were carefully structured: first 'show …, then recess. The teachers were warm and caring. Even the buildings and environment were stimulating.
Section 2	However, unlike the joys of school, the current Return to Study course is a disappointment. The Return to Study is a financial rip-off. …Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.
	Not only is it a waste of money, the Return to Study course is also disorganised. There are too many handouts. There are too many teachers. Finally, the book itself is unintelligible.
	Not only is the Return to Study course both over-priced and confusing, it is also boring. … the teachers mumble in a monotone that sends everyone to sleep.
Conclusion	Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

OHT 3

The essay question

The essay question is: ‘Return to Study is a disappointing course.’ *Discuss.*

Notice that often an essay question is not really a question at all. Usually it consists of two parts:

$$\underset{1}{\underline{\text{‘Return to Study is a disappointing course.’}}}\ \underset{2}{\underline{\textit{Discuss.}}}$$

1 a statement

‘Return to Study is a disappointing course.’

and

2 a request to you

‘Discuss.’

to say whether you agree or not.

OHT 4 The introduction

Good learning is a result of an organised supportive atmosphere. At school learning was a pleasure. However, the Return to Study course is a painful waste of time.

Notice how the introduction works:

Good learning is a result of an organised supportive atmosphere.

This first sentence introduces the overall topic, 'good education'.

At school learning was **a pleasure.**
However, the Return to Study course is **a painful waste of time.**

These next two sentences go together:

- The first one introduces a contrasting background, 'school education', which will be described in Section 1.
- The second sentence introduces the main claim of this essay, which is expounded in Section 2.

So, from this introduction we know that:

- the overall theme or topic is 'good forms of education'
- the essay is going to compare and contrast 'school education' with 'RTS'.

We also know that

- the essay is going to argue that RTS is 'a disappointing course'.

If the essay is well structured then we also know that

- it will look at 'school education' before it goes on to look at 'RTS'

because the sentence about **schools** comes *before* the sentence about **RTS**. The order of these two sentences should mirror the order of the larger essay.

OHT 5 Section 1

School days were a time of learning and joy. The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess. The teachers were warm and caring. Even the buildings and environment were stimulating.

School days were a time of learning and joy.

This is the main claim of both this section and this paragraph. If Section 1 had more than one paragraph (like Section 2) you would need two sentences here: one stating the main claim of the section and one stating the main claim of the paragraph.

The **classes** were carefully structured; first 'show and tell', then word study, then arithmetic, then recess.

The **teachers** were warm and caring.

Even **the buildings and environment** were stimulating.

These three sentences spell out and justify the main claim of this paragraph (that *'school days were a time of learning and joy'*) by giving more details. They each deal with different aspects of school:

- the classes and how they were organised
- the teachers
- the buildings and environment.

OHT 6 Section 2: the transition sentence

However, unlike the joys of school, the current Return to Study course is a disappointment.

This is the turnaround sentence that signals the contrast between your view of *schools* versus your view of *RTS*.

- Notice that it is a **look-back/look-forward** sentence. It begins by talking about what was in the previous Section: '*the joys of schooling*'. Only then does it look forward to what is coming in Section 2, which is about RTS being a disappointment.
- It is probably the most important sentence in the whole essay for holding it together so that it makes sense. Notice that it deals with the same ideas dealt with in the last two sentences of the Introduction:

  'At school learning was a pleasure. However, the Return to Study course is a painful waste of time.'

These ideas that are also dealt with in the one sentence making up the Conclusion:

> 'Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.'

So, we could say that these three sentences all deal with the same ideas but *at different points in the essay.*

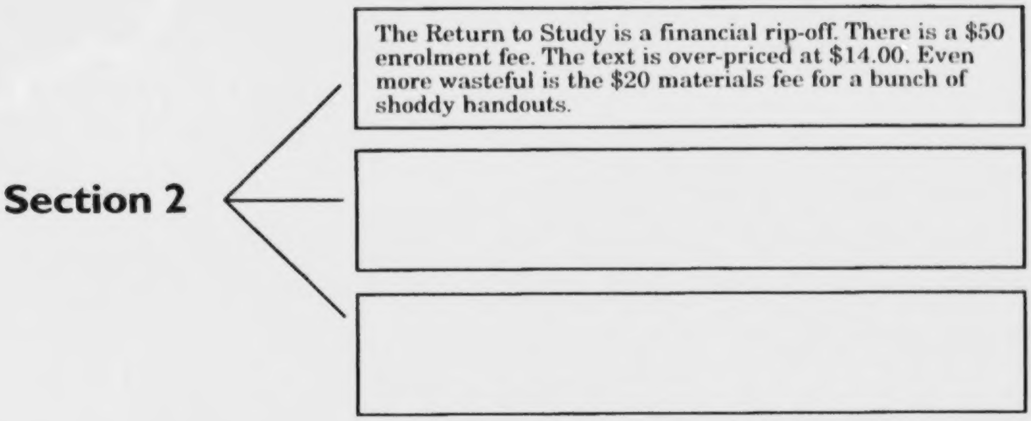
The first sentence ('However, the Return to Study course is a complete waste of time') summarises what is coming in the whole of Section 2.

We have put it on its own to make this even clearer, even though this is not the convention in contemporary Australian academic writing.

(Later in the course, we will teach you to put it in with the first paragraph of Section 1.)

OHT 7

Section 2: Paragraph 1



Section 2

The Return to Study is a financial rip-off. There is a $50 enrolment fee. The text is over-priced at $14.00. Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

The Return to Study is **a financial rip-off.**

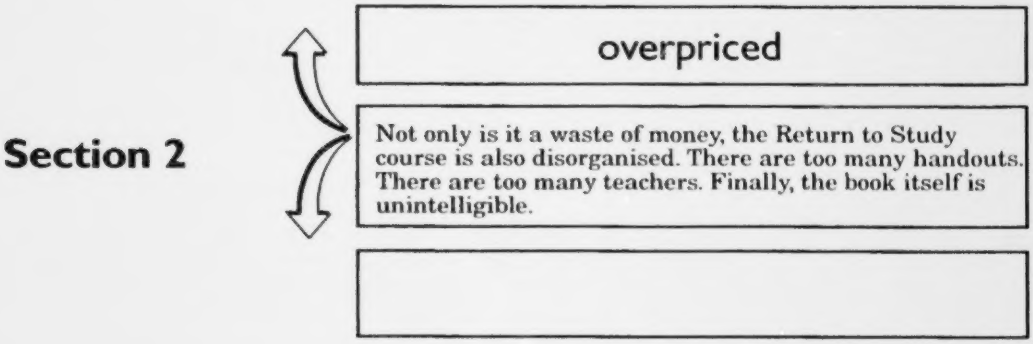
This sentence is the main claim of this paragraph. It is important to realise that the previous sentence introduced the main claim of the whole of Section 2. This sentence introduces the main claim of the first paragraph of Section 2. Being a *'financial rip-off'* is one aspect of being *'a disappointment'*.

There is a $50 **enrolment fee.**
The **text** is over-priced at $14.00.
Even more wasteful is the $20 **materials fee** for a bunch of shoddy handouts.

Again, these three sentences spell out how RTS is a *'financial rip-off'*. They divide the finances up into the enrolment fee, the text, and the materials fee and show that each of these financial aspects of the course is a rip-off.

OHT 8

Section 2: Paragraph 2



Section 2

overpriced

Not only is it a waste of money, the Return to Study course is also disorganised. There are too many handouts. There are too many teachers. Finally, the book itself is unintelligible.

> Not only is it **a waste of money,** the Return to Study course is also **disorganised**.

This is another look-back/look-forward sentence linking Paragraph 2 back to Paragraph 1. Having dealt with how RTS is a *'financial rip-off'*, the essay is now going to move on to how *'disorganised'* it is. So, not only is the RTS disappointing because it is over-priced, it is also disappointing (when compared to schools) because it is not properly organised.

> There are too many **handouts**.
> There are too many **teachers.**
> Finally, the **book** itself is unintelligible.

These three sentences spell out or illustrate in what ways RTS is not properly organised.

> Finally, the book itself is unintelligible.

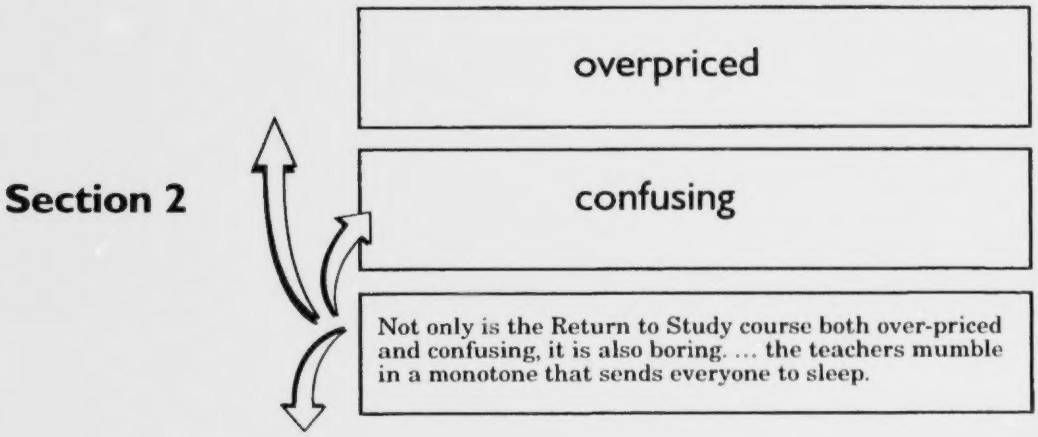
Notice how the third sentence signals that it is the last one and *probably the most important point* by beginning with **'finally'.** (Sometimes **'even'** is used in the same way.)

These are two little bits of metadiscourse that are quite important in signalling that:

- this is the last sentence spelling out the main claim
- it is probably going to be the most 'knock-down' bit of evidence out of the three bits mentioned.

OHT 9

Section 2: Paragraph 3



Section 2

overpriced

confusing

Not only is the Return to Study course both over-priced and confusing, it is also boring. … the teachers mumble in a monotone that sends everyone to sleep.

Not only is the Return to Study course both **over-priced** and **confusing**, it is also **boring.**

This sentence looks back not just to Paragraph 2 (*'confusing'*) but also to Paragraph 1 (*'over-priced'*) before looking forward to what this paragraph will be about: how RTS is boring.

The **room** is dreary.
The **book** constantly repeats itself.
And even more importantly, the **teachers** mumble in a monotone that sends everyone to sleep.

These three sentences spell out the main paragraph claim about how RTS is boring. Three aspects of RTS are picked out to show how boring RTS is: *'the room'*, *'the book'* and *the way the teachers talk'*. Again, notice the metadiscourse in the final sentence : *'And even more importantly …'*.

OHT 10 The conclusion

> Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

This sentence sums up the overall claim of the whole essay in a single sentence. For an essay to be coherent it must be able to be summed up in a single sentence.

First it sums up Section 1:
'Whereas schools were well-organised and productive'.

Then it sums up Section 2 with:

- one word to sum up Paragraph 1 — *'over-priced'*
- two words to sum up Paragraph 2 — *'poorly constructed'*
- but a whole phrase to sum up Paragraph 3 — *'devoid of any interest or stimulation'.*

You might expect just one word for each paragraph. However, the last little phrase must not only sum up the last paragraph of Section 2, it must also bring the whole essay to a point of rest. It has to do double duty.

Doubles

The way it does this is by:

- expanding itself out into more words
- using what we will later call a **Double** (*'interest or stimulation'*) which is a nice balanced way of bringing the whole essay to a satisfying end.

The phrase *'devoid of any interest or stimulation'* also relates back to the double used to sum up schools: *'well-organised and productive'*. Both doubles are a way of bringing the whole essay to a rational conclusion.

And triples

We will also come back later in the Course and explain how *'over-priced, poorly constructed, and devoid of any interest or stimulation'* is a **Triple** which also enhances the feeling of this concluding sentence bringing everything to a nice satisfying finale.

The main thing is that in this essay you can go back to the first and second sentences of the Introduction and rephrase them into one sentence beginning with *'Whereas ...'.*

OHT 11 Sentences of equal weight

Introduction

Good learning is a result of an organised supportive atmosphere.

At school learning was a pleasure.

However, the Return to Study course is a painful waste of time.

Section 1

School days were a time of learning and joy.

The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.

The teachers were warm and caring.

Even the buildings and environment were stimulating.

Section 2

However, unlike the joys of school, the current Return to Study course is a disappointment.

Paragraph 1

The Return to Study is a financial rip-off.

There is a $50 enrolment fee.

The text is over-priced at $14.00.

Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Paragraph 2

Not only is it a waste of money, the Return to Study course is also disorganised.

There are too many handouts.

There are too many teachers.

Finally, the book itself is unintelligible.

Paragraph 3

Not only is the Return to Study course both over-priced and confusing, it is also boring.

The room is dreary.

The book constantly repeats itself.

And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

OHT 12 Illustrative paragraphs

Section 1

(Note: Section 1 is a Paragraph acting as a Section)

School days were a time of learning and joy.

The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.

The teachers were warm and caring.

Even the buildings and environment were stimulating.

Section 2

Paragraph 1

The Return to Study is a financial rip-off.

There is a $50 enrolment fee.

The text is over-priced at $14.00.

Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Paragraph 2

Not only is it a waste of money, the Return to Study course is also disorganised.

There are too many handouts.

There are too many teachers.

Finally, the book itself is unintelligible.

Paragraph 3

Not only is the Return to Study course both over-priced and confusing, it is also boring.

The room is dreary.

The book constantly repeats itself.

And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

OHT 13 Look-forwards

Introduction

Good learning is a result of an organised supportive atmosphere.

At school learning **was a pleasure**.

However, the Return to Study course is a **painful waste of time.**

Section 1

School days were **a time of learning and joy.**

The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.

The teachers were warm and caring.

Even the buildings and environment were stimulating.

Section 2

However, unlike the joys of school, the current Return to Study course is **a disappointment.**

Paragraph 1

The Return to Study is **a financial rip-off.**

There is a $50 enrolment fee.

The text is over-priced at $14.00.

Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Paragraph 2

Not only is it a waste of money, the Return to Study course is also **disorganised.**

There are too many handouts.

There are too many teachers.

Finally, the book itself is unintelligible.

Paragraph 3

Not only is the Return to Study course both over-priced and confusing, it is also **boring.**

The room is dreary.

The book constantly repeats itself.

And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

OHT 14 Look-backs

Introduction

Good learning is a result of an organised supportive atmosphere.

At school learning was a pleasure.

However, the Return to Study course is a painful waste of time.

Section 1

School days were **a time of learning and joy.**

The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.

The teachers were warm and caring.

Even the buildings and environment were stimulating.

Section 2

However, unlike **the joys of school,** the current Return to Study course is **a** disappointment.

Paragraph 1

The Return to Study is a financial rip-off.

There is a $50 enrolment fee.

The text is over-priced at $14.00.

Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Paragraph 2

Not only is it a **waste of money,** the Return to Study course is also disorganised.

There are too many handouts.

There are too many teachers.

Finally, the book itself is unintelligible.

Paragraph 3

Not only is the Return to Study course both **over-priced** and **confusing**, it is also boring.

The room is dreary.

The book constantly repeats itself.

And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

How to interpret the question

handout 1

What is the marker looking for?

How to interpret the question

Essay questions are formulated so that, in order to answer them, you have to examine the key issues of a book or topic. Even though a question might seem to be about only a small detail, one tiny incident or one particular issue, in fact it is assumed by the markers that in order to be able to answer that particular question you will be forced to consider the big central questions.

How you answer the more specific question should reflect the stance you take on the larger central issue(s). The more specific or detailed questions have been chosen because what-the-detailed-question-is-about points to the deep central issue in the book or overall topic. So, how you deal with the more detailed question is a sign to the marker of your understanding of the overall general themes of the course.

Positions

Let's assume that there are only two positions or stances regarding the central issue (which is often the case). Now, in order to answer a specific question you must show:

- that you understand the central issue
- that you understand how the more specific topic and the general issues are connected
- that you can adopt one of the positions on the general issue to decide your position on the more specific issue.

If you are not sure you can see the connection between a specific question and the central issues or themes of the overall book/topic/course, then you should ask someone who does – a teacher, a friend.

Example

Let's look at our example: *'We can't live without clocks'. Discuss.*

This question is so vague it could mean almost anything. This is deliberate as it is meant to sort 'the sheep from the goats'. For example, who is the 'we' in the question? One obvious interpretation is that it means 'people in general'. And what does 'clocks' mean? Does it refer to those things such as watches and clocks that tell us the time? And what does 'can't live without' mean? Does it mean we 'would die'? or 'would find life confusing'? 'difficult'? or what?

The obvious interpretation

If someone not doing our course came across this question, the most obvious interpretation of this question would be: what happens when we lose or get rid of our watches or live without keeping track of the time?

Thus, it could be asking you to write about:

- the time you lost your watch and missed lots of appointments, etc.
- what it was like holidaying in the tropics where you didn't have to think about being on time for anything
- why it is important for people to learn the time, to pay attention to the time, to be 'on time' and not to waste time.

The real interpretation

By contrast, *in the context of our course*, this essay question should be interpreted as:

> Explain why synchronisation is an important feature of factory production and how it impacts on wider domains of industrial societies.

That is, in terms of our course, this question has to be read as referring to ideas in the main text we are reading, Toffler's *Third Wave*. Not only that, it has to be interpreted in terms of where we are 'up to' in our reading – we have just read about how modern factory modes of production rely far more on Fordist forms of time and motion that contrast sharply with the rhythms of work life present in earlier hunter-gatherer or agricultural societies. So, the essay should be interpreted as:

> Write an essay that shows you have read and understood Toffler by using his concept of 'synchronisation' to describe the shift from pre-industrial societies to industrial societies.

What is the essay-marker looking for?

You should write in a way that shows:

- your knowledge of the central issues within that subject
- your knowledge of the various positions within that subject
- your understanding of the main concepts, theories and theorists
- your knowledge of both the commonly accepted and the disputed facts
- your ability to assess another position or theory consistently
- your ability to maintain a position (stance, point of view) consistently
- that you can be a responsible participant in the debates of that subject
- the sorts of reasoning you find compelling.

Model essay

handout 2

'RTS is disappointing.'

'Return to Study is a disappointing course.' *Discuss.*

Good learning is a result of an organised supportive atmosphere. At school learning was a pleasure. However, the Return to Study course is a painful waste of time.

School days were a time of learning and joy. The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess. The teachers were warm and caring. Even the buildings and environment were stimulating.

However, unlike the joys of school, the current Return to Study course is a disappointment.

The Return to Study is a financial rip-off. There is a $50 enrolment fee. The text is over-priced at $14.00. Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Not only is it a waste of money, the Return to Study course is also disorganised. There are too many handouts. There are too many teachers. Finally, the book itself is unintelligible.

Not only is the Return to Study course both over-priced and confusing, it is also boring. The room is dreary. The book constantly repeats itself. And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

RTS essay structure

handout 3

with structures named

Introduction

Good learning is a result of an organised supportive atmosphere. At school learning was a pleasure. However, the Return to Study course is a painful waste of time.

Section 1

School days were a time of learning and joy. The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess. The teachers were warm and caring. Even the buildings and environment were stimulating.

Section 2

However, unlike the joys of school, the current Return to Study course is a disappointment.

Paragraph 1

The Return to Study is a financial rip-off. There is a $50 enrolment fee. The text is over-priced at $14.00. Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Paragraph 2

Not only is it a waste of money, the Return to Study course is also disorganised. There are too many handouts. There are too many teachers. Finally, the book itself is unintelligible.

Paragraph 3

Not only is the Return to Study course both over-priced and confusing, it is also boring. The room is dreary. The book constantly repeats itself. And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

RTS essay

handout 4

Relationship between sentences of equal weight

Introduction

Good learning is a result of an organised supportive atmosphere.

At school learning was a pleasure.

However, the Return to Study course is a painful waste of time.

Section 1

School days were a time of learning and joy.

The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.

The teachers were warm and caring.

Even the buildings and environment were stimulating.

Section 2

However, unlike the joys of school, the current Return to Study course is a disappointment.

Paragraph 1

The Return to Study is a financial rip-off.

There is a $50 enrolment fee.

The text is over-priced at $14.00.

Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Paragraph 2

Not only is it a waste of money, the Return to Study course is also disorganised.

There are too many handouts.

There are too many teachers.

Finally, the book itself is unintelligible.

Paragraph 3

Not only is the Return to Study course both over-priced and confusing, it is also boring.

The room is dreary.

The book constantly repeats itself.

And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

RTS essay

handout **5**

Overall structure of the essay

Introduction

Good learning is a result of an organised supportive atmosphere.

At school learning was a pleasure.

However, the Return to Study course is a painful waste of time.

Section 1

School days were a time of learning and joy.

Section 2

However, unlike the joys of school, the current Return to Study course is a disappointment.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

RTS: illustrative paragraphs

handout 6

Section 1

(Note: Section 1 is a Paragraph acting as a Section)

School days were a time of learning and joy.

> The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.
>
> The teachers were warm and caring.
>
> Even the buildings and environment were stimulating.

Section 2

Paragraph 1

The Return to Study is a financial rip-off.

> There is a $50 enrolment fee.
>
> The text is over-priced at $14.00.
>
> Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

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> The book constantly repeats itself.
>
> And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

RTS: look-forwards

handout 7

Introduction

Good learning is a result of an organised supportive atmosphere.

At school learning was **a pleasure.**

However, the Return to Study course is **a painful waste of time**.

Section 1

School days were **a time of learning and joy**.

The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.

The teachers were warm and caring.

Even the buildings and environment were stimulating.

Section 2

However, unlike the joys of school, the current Return to Study course is a **disappointment.**

Paragraph 1

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And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

RTS: look-backs

handout 8

Introduction

Good learning is a result of an organised supportive atmosphere.

At school learning was a pleasure.

However, the Return to Study course is a painful waste of time.

Section 1

School days were a time of learning and joy.

The classes were carefully structured – first 'show and tell', then word study, then arithmetic, then recess.

The teachers were warm and caring.

Even the buildings and environment were stimulating.

Section 2

However, unlike the **joys of school**, the current Return to Study course is a disappointment.

Paragraph 1

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Not only is the Return to Study course **both over-priced and confusing**, it is also boring.

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The book constantly repeats itself.

And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas **schools were well-organised and productive**, the current **Return to Study course is over-priced, poorly constructed,** and **devoid of any interest or stimulation.**

Model essay 1 handout 9

We can't live without clocks

The concept of time has not always remained static, but has changed according to society's needs throughout history. In pre-industrial society, time was based on agricultural life centring around the seasons, growth of crops, natural and biological rhythms. However, in industrial society, man's sense of time was determined by the ever increasing speed of the treadmill of industry.

First Wave or agricultural society was unsophisticated and did not require synchronisation of time. Communities were largely independent and self-sufficient as a whole. They sustained themselves by farming, fishing, planting crops, cutting wood. Time was observed by seasons and harvests, the rising and setting of the sun. Co-ordinated efforts of labour took the form of chants and folk songs when hauling in nets. Time was gentle and rhythmical fused with nature and the environment.

While First Wave or pre-industrial society required a much slower pace, Second Wave or industrial society demanded precision time-keeping geared to the factory's production line. Mass production and mass distribution dictated an ever increasing efficiency of time and man power. In mass production, time meant money, and machines and people could not be idle. Various work was split into a number of stages, refining and sophisticating the process to create maximum efficiency and maximum output of goods. Time and motion studies were introduced and thus the concept of Taylorism arose in both capitalist and socialist societies, in industry. As processes were split into many different parts, each worker became dependent on the other and thus grew the factory's need for synchronisation and co-ordination of the various tasks required for mass production.

Not only was the structure of work affected by the need for tight synchronization but so also was education transformed into one synchronized system. The education process while overtly teaching reading, writing and arithmetic covertly taught the requirements of the production line – punctuality, obedience and repetition. Children were prepared for their introduction to industry from an increasingly early age, while compulsory school years increased. They learnt to tell the time at an early age and started and finished school each day at the exact times. Second Wave industrial society's education system churned out pliable, conditioned 'factory fodder' for its synchronised assembly lines.

Not only did the factory's need for rigid synchronisation affect education, it also affected the family. Second Wave industrial society required mobility from its labour force and this meant the family must be freed up in order for workers to follow jobs from place to place. As a result multi-generational families which were a characteristic of First Wave Agricultural society were reduced to the streamlined nuclear family. Institutions of all categories arose to perform the function of the outmoded First Wave family: poor houses, old aged homes, nursing homes and schools to 'mind' the children while the parents were at the factory. Thus the family of Second Wave industrial society was superseded from that of the First Wave agricultural society, and geared and geed up for the factory's production line.

As well as the factory's need for synchronisation affecting the family, it also affected social life. Social life, vacations, weekends, coffee-breaks were all dictated by and adapted to machine requirements, by becoming a standard length, worked in with factory life. The whole of society was geared to the clock. Hospitals woke patients at the same time; transport systems experienced peak hour rushes; entertainment was scheduled for special time slots. Families ate at the same time, commuted, worked, returned home, slept more or less at the same time. Second Wave industrial society was transformed from the relaxed casual life-style of First Wave agricultural society to a social life dictated by the time constraints of industry.

It can be seen that synchronisation has evolved in accordance with man's needs throughout time. It has been systematically fine-tuned from the slow more natural rhythms of First Wave agricultural times, to the ever increasing high speed life-style of Second Wave industrial society all in the name of efficiency and production. Industrial society's fundamental feature – the factory system – has been based on synchronisation of all elements of society and thus has unequivocally demonstrated its dependence upon the need for precision time-keeping in day to day life.

Annotated model essay

with sections marked

We can't live without clocks

Introduction

The concept of time has not always remained static, but has changed according to society's needs throughout history. In pre-industrial society, time was based on agricultural life centring around the seasons, growth of crops, natural and biological rhythms. However, in industrial society, man's sense of time was determined by the ever increasing speed of the treadmill of industry.

Section 1

First Wave or agricultural society was unsophisticated and did not require synchronisation of time. Communities were largely independent and self-sufficient as a whole. They sustained themselves by farming, fishing, planting crops, cutting wood. Time was observed by seasons and harvests, the rising and setting of the sun. Co-ordinated efforts of labour took the form of chants and folk songs when hauling in nets. Time was gentle and rhythmical fused with nature and the environment.

Section 2

While First Wave or pre-industrial society required a much slower pace, Second Wave or industrial society demanded precision time-keeping geared to the factory's production line. Mass production and mass distribution dictated an ever increasing efficiency of time and man power. In mass production, time meant money, and machines and people could not be idle. Various work was split into a number of stages, refining and sophisticating the process to create maximum efficiency and maximum output of goods. Time and motion studies were introduced and thus the concept of Taylorism arose in both capitalist and socialist societies, in industry. As processes were split into many different parts, each worker became dependent on the other and thus grew the factory's need for synchronisation and co-ordination of the various tasks required for mass production.

Not only was the structure of work affected by the need for tight synchronization but so also was education transformed into one synchronized system. The education process while overtly teaching reading, writing and arithmetic covertly taught the requirements of the production line – punctuality, obedience and repetition. Children were prepared for their introduction to industry from an increasingly early age, while compulsory school years increased. They learnt to tell the time at

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an early age and started and finished school each day at the exact times. Second Wave industrial society's education system churned out pliable, conditioned 'factory fodder' for its synchronised assembly lines.

Not only did the factory's need for rigid synchronisation affect education, it also affected the family. Second Wave industrial society required mobility from its labour force and this meant the family must be freed up in order for workers to follow jobs from place to place. As a result multi-generational families which were a characteristic of First Wave Agricultural society were reduced to the streamlined nuclear family. Institutions of all categories arose to perform the function of the outmoded First Wave family: poor houses, old aged homes, nursing homes and schools to 'mind' the children while the parents were at the factory. Thus the family of Second Wave industrial society was superseded from that of the First Wave agricultural society, and geared and geed up for the factory's production line.

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Conclusion

It can be seen that synchronisation has evolved in accordance with man's needs throughout time. It has been systematically fine-tuned from the slow more natural rhythms of First Wave agricultural times, to the ever increasing high speed life-style of Second Wave industrial society all in the name of efficiency and production. Industrial society's fundamental feature – the factory system – has been based on synchronisation of all elements of society and thus has unequivocally demonstrated its dependence upon the need for precision time-keeping in day to day life.

What is happening in each section?

The introduction

The essay starts with a general sentence about the topic. The next two sentences set up a difference which needs to be explained – the difference between concepts of time in pre-industrial and industrial societies. By quickly outlining the sense of time in agricultural societies, the student provides a contrasting background for the actual topic of the essay: the concept of time after industrialisation.

The next two sections take up these ideas. Section 1 deals with agricultural and Section 2 with industrial societies.

Section 1

This section expands on the idea of First Wave time, emphasising the 'natural rhythms' associated with agricultural societies. The idea of industrial time 'geared to the factory production line' will make more sense against this background.

Notice that the first sentence does not contain a look-back to the introduction – the section is like a new beginning.

Section 2

The next four paragraphs deal directly with the topic – time in Second Wave societies. They develop the explanation of why we need clocks by relating the industrial need for synchronisation of time to four areas of life: work, education, family and social life. Each area is dealt with in a separate paragraph.

The first sentence of the first paragraph in this section is: **While First Wave or pre-industrial society required a much slower pace**, Second Wave or industrial society demanded precision time-keeping geared to the factory's production line.

In the first part of the sentence (in bold in the previous paragraph), the student has summed up what the previous section was about, so that this new paragraph *links back* to the paragraph before.

The remainder of the sentence *foreshadows what the section will be about* – that industrialisation demands precision time-keeping. This part of the sentence also *previews what this paragraph will be about* – how the need for synchronisation developed.

The first sentences of all the other paragraphs also link back to the previous paragraph, and forwards to the content of that paragraph, in a similar way. Of course, however, only the first sentence of the section needs to preview the entire section.

The conclusion

In the conclusion, the student has repeated her introduction in different words. She has summed up both sections of the essay by referring to the change from the 'natural rhythms' of First Wave time to the synchronisation brought about by industrialisation. No new ideas have been introduced.

Writing the essay handout 10

Essay 1 Question

'We can't live without clocks.' Discuss.

This essay topic asks you to explain the different sense of time in pre-industrial and industrial society. The more specific topic of time is an aspect or sub-topic of the more general topic of societies. So, in order to explain the differences in the sense of time in pre-industrial societies and industrial societies and how and why they differ, you will have to explain the nature of pre-industrial and industrial society. In other words, you will show your understanding of the main topic of this course so far – the difference between industrial and pre-industrial societies – by showing that you can explain the specific difference between their concepts of time in terms of their overall social differences.

In the next essay, you will do the same thing, but only this time you won't use Time as your more specific topic, you will use modes of production.

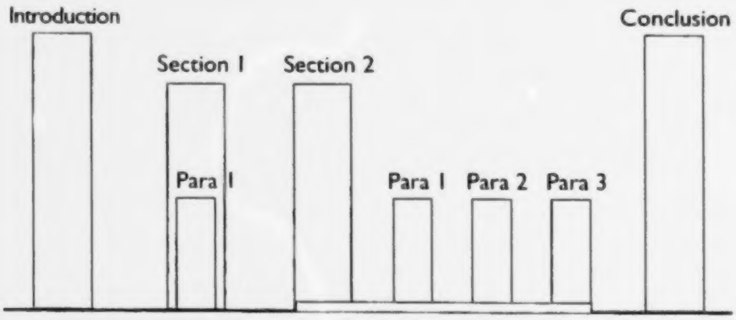

Figure 1: Diagram of essay chunks in terms of their significance.

The introduction

Sentence 1: 'Jumping-off Point'

Introductions typically begin with a non-controversial or very general first sentence about the topic as a 'jumping-off point' for the essay.

For example:

Different social structures require a different sense of time.

or

Humans' sense of time has not been static.

or

Even though modern society demands a precise sense of time, this has not always been the case.

Sentence 2 and 3: Setting up the problem

Next, the introduction must set up a tension or conflict. So the next two sentences are a unit, they go together. Between them they set up a difference, a conflict, or a gap which needs to be explained and this is what the rest of the essay tries to close. The reader of your essay can't understand something on its own (i.e. industrial society's sense of time) so you have to place it against something else (i.e. pre-industrial society's sense of time). There has to be a background, a contrast, a before and after, a clash of views, or a clash of interpretations. Even though this essay is *about* 'the sense of time in industrial society' you need to provide a *contrasting background* by quickly outlining the sense of time in pre-industrial society. This means that modern society and its sense of time will stand out or make sense against this backdrop.

Sentence 2

In pre-industrial society …

Sentence 3

However, in industrial society …

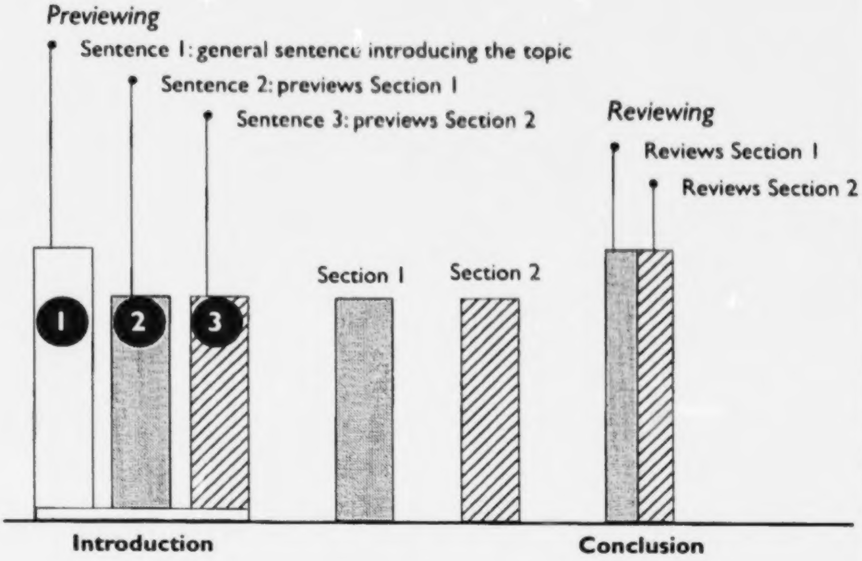
Previewing
Sentence 1: general sentence introducing the topic
Sentence 2: previews Section 1
Sentence 3: previews Section 2
Reviewing
Reviews Section 1
Reviews Section 2
1
2
3
Section 1
Section 2
Introduction
Conclusion

Figure 2: The three sentences of the Introduction and their previewing relationship to the two Sections of the essay body and the Concluding sentence.

Section 1

Paragraph 1

The first sentence of Paragraph 1 is a completely new beginning. It doesn't follow on from the end of the Introduction. You have to imagine that the Introduction is not there. The easiest way to do this is to start it with one of the following phrases:

In pre-industrial society …

During the agricultural phase …

Prior to the industrial revolution …

After the Neolithic revolution …

Notice that this sentence is very similar or even identical to the one you wrote about pre-industrial society in the Introduction. However, now you are going to clarify it, expand on it, spell it out. In other words, you will illustrate or explain First Wave's idea of time. This should take you about 3 or 4 sentences.

Section 2

Now you are going to launch into what the essay is really about. This Section will require 3 or 4 paragraphs. Remember that Section 1 was only providing a context or background for the real guts of the essay. The important thing now is that you have to link Section 2 back to Section 1. Remember how we said you start Section 1 by pretending that the Introduction didn't exist? Section 1 is the only time you don't link something into what has gone before. The first sentence of all other Sections and paragraphs must *link back* to the preceding Section or paragraph. This means that the beginning of the first sentence of a Section or paragraph must sum up what the previous Section or paragraph was about (e.g. *pre-industrial society's sense of Time*) while the second part of that sentence announces the new topic – *industrial society's sense of Time*.

Look-backs

So at the beginning of this second Section you must link back to Section 1. We call this a **look-back.** For example, here are some ways of linking Section 2 back to Section 1:

> Unlike the loose, imprecise notion of time in agricultural society, industrial society required …
>
> or
>
> Whereas First Wave or pre-industrial civilisation required only a loose concept of time, industrial society, on the other hand demanded …
>
> or
>
> Although agricultural society …

Look-forwards

The second half of this Transition from Section 1 to Section 2 must foreshadow what is coming in Section 2 – industrial society's sense of time. We call this a **look-forward**.

So this sentence is a **look-back/look-forward sentence**. These are very important sentences.

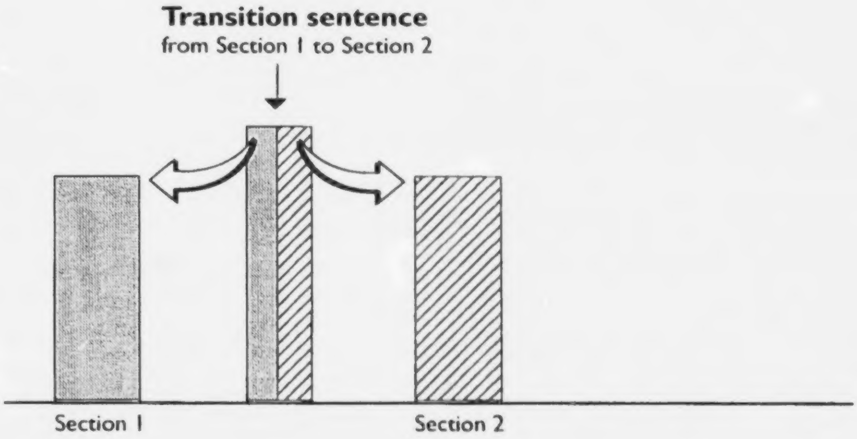

Figure 3: The **look-back/look-forward sentence** connecting Section 1 and Section 2.

Section 2, Paragraph 1

Having successfully made the transition from Section 1 to Section 2 you must now organise what you want to say about Time in Industrial Society in a 'logical' way. We would suggest that the logical starting point for explaining Time in Industrial Society is to explain how synchronisation was necessary to the factory system. This will be what your first paragraph of Section 2 is about.

Example:

> Without a new awareness of time modern factories would be unable to function.

Section 2, Paragraphs 2, 3 and 4

The other paragraphs can now show how this new sense of time affected the rest of life in industrial society.

It is the demand for synchronisation by the factory system that will be used to explain other features of Second Wave society in the following paragraphs, for example:

- *(a)* the development of mass education
- *(b)* the split between home and work
- *(c)* working week and weekends

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The first sentence of Paragraph 2 will be:

> This need for tight synchronisation within factories did not affect only the structures of work, it also affected ...(a)...

The first sentences of Paragraphs 3, 4, 5, will be:

> Not only did the factory's need for tight synchronisation affect ...(a)..., it also altered ...(b)...

Conclusion

The conclusion summarises the steps in your essay. It is basically a repeat of your introduction. You might phrase it a bit differently, but it actually says the same thing. The conclusion *does not* say anything or explain anything *new* to the reader.

The best way to write the Conclusion for this essay is to write it as a single sentence contrasting the idea of time in pre-industrial society with the idea of time in industrial societies. The easiest way to begin is with '*whereas*'.

For example

> **Whereas** time in pre-industrial societies was ..., time in industrial societies was ...

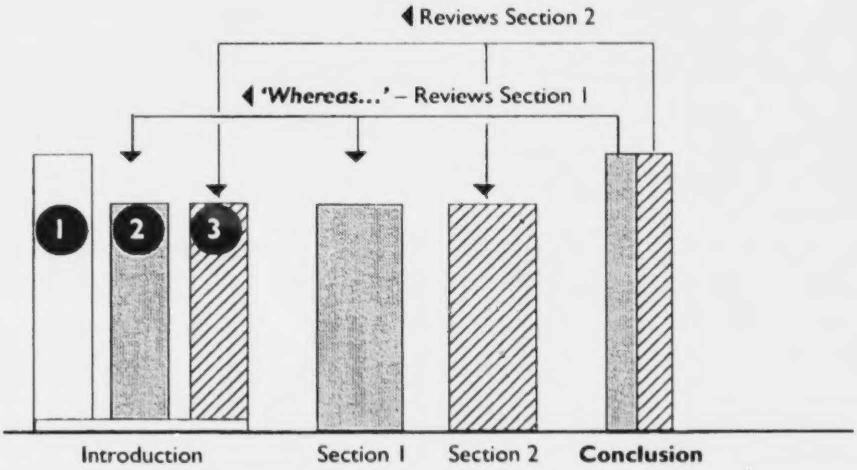

Figure 4: How the two clauses of the Conclusion refer back to Sections 1 and 2 and to the previewing sentences in the Introduction.

What is an undergraduate essay? handout 11

An academic essay is not meant to tell the marker anything new; nor is it meant to be a record or expression of your personal thinking about a topic. An essay is not a communication: it is a pseudo-communication, a performance, a rehearsal, an audition; and your attitude towards an essay should be more like an actor's than a sincere speaker's.

Let me explain.

Disciplines

Each subject (discipline) has a tradition concerning the sorts of issues it deals with, how it deals with them, and the sorts of evidence that are considered relevant or compelling. This tradition is not made up of what people *personally* think – a sociologist in other domains outside the discipline of sociology is not always thinking sociologically and so on. Studying sociology involves:

- learning to ask certain questions (and not ask others)
- learning to demand certain types of evidence (and reject others).

For example, Anthropology, Political Economy, Economics, Sociology, Social Psychology, Human Geography, History, Human Ecology, Social Linguistics, Communication Studies, and possibly others, all examine the same subject matter – Human Beings living in Societies – but, if in an essay on Economics you used theories, concepts and evidence from, say, Anthropology, you would be failed.

Your views

An essay is not meant to show what *you* find convincing – because you might find Economics *and* Anthropology both convincing. Whether you find worth in both subjects and spend time trying to relate them in your thinking will not be considered relevant by your essay-markers. Only much later in your course of studies may you be able to pursue such lines of investigation. So, even though your mind may be a jumble of ideas gathered from parents, friends, religion, experiences, schools and different Disciplines – these must *not* appear in your essay.

To put it crudely (and exaggerating slightly): you are an apprentice; you know nothing until you have been initiated into that particular Discipline; and your essay is a test of how you are coming on in that initiation process. Your everyday beliefs, common sense, and personal experiences do not count because usually sciences (disciplines) develop by overturning common sense – so what seems obvious in everyday life is usually problematic in a discipline, and the appeal to everyday experience is quite 'out of order'.

It is because of this that students often think that lecturers are making 'mountain out of molehills' or trying to make things more difficult than they need be. 'We know that', they say. But they know 'that' in their role as common sense members of the community, not as students of the Discipline involved.

Whose views?

So, even though you have views or beliefs derived from other areas of your life, they can only be expressed in your essay if they can be 'translated' into the concepts, theories and methodology (ways of arguing and types of evidence) of the Discipline in question.

Nor are essays a medium for the expression of personal thoughts, sincerely held beliefs, or existentially serious musing (about 'Life, the Universe, and Everything'). In fact, taking an essay topic too seriously, as *personally* serious, is a mistake. Or rather: take the topic seriously *and* the thinking involved – but *not* the essay itself. Trying to express personal thoughts in an essay will almost automatically mean that you will be unbalanced in your treatment; that you will introduce irrelevant considerations; that the evidence will not warrant the conclusion; and so on.

Playing the game

So, do not confuse *your* thoughts, ideas and beliefs with those of the author of your essays! *You* are a real flesh and blood person; *the Author* of your essays is a fiction, an abstraction, (this morning an Economics student, this afternoon an Anthropology student and so forth) – so don't 'spill your guts out' in essays. Learn the rules, play the game and it will enrich your everyday knowledge, ideas and views – but don't confuse the game with life. Don't try to 'be yourself' or 'just write what you think' in an essay – unless you want to fail.

Examples of student essays handout 12

Here are three more essays to give you an idea of what to do.

These three essays were done by previous students. They can give you a more concrete idea of what you are aiming at. You will notice that these essays are not perfect. They actually are not very good. Your essay should be better than they are.

Essay 2 We can't live without clocks

The perception and measurement of time is a reflection of the way in which humans relate to the environment. The dominant features of society define and regulate the way people handle time. First Wave society was ruled by nature. Time was considered plentiful – associated with the unchanging cycle of the soil and the predictable recurrence of seasons. Within these broad, natural principles, time was loosely structured and could therefore be more personalised. By contrast, Second Wave society was ruled by the factory and the machine. Time was divided and massified to allow industrial views and principles to be applied successfully.

Throughout First Wave civilisation, the concept of time was governed by its relationship to natural forces. Agricultural society was characterised by low levels of interdependence. The structure of society was such that the division of labour was simple and flexible. People were, by and large, self-sufficient, and could afford to pace their lives according to their own natural clocks. Rural communities relied on the repetition of natural cycles to ensure their survival. It is therefore understandable that most First Wave societies perceived time as cyclical: a continuing process of birth, death, and rebirth. Time was considered to be eternal.

These notions of time were challenged as the Industrial Revolution gained momentum. The rise of industrialism add the consequent emphasis on the factory as a model on which may aspects of everyday life was based led to the development of a more complex and divided society. Factories depended upon other factories, therefore, to ensure ongoing production, it was essential they be operated efficiently. To achieve this, labour was divided into more specialised units, and, as each stage of production was dependent upon another, high levels of co-ordination were imperative. Efficiency hinged on synchronisation, a principle which required precise methods of time measurement. Therefore a dramatic reassessment of the way society related itself to time was required.

Synchronisation became a distinguishing factor not only of working life, but of all other aspects of Second Wave community life. The inflexible nature of industrialism, with its tight and exacting time schedules required the development of a more disciplined society. Children were conditioned, through the factory-styled school system, into a life of punctuality and obedience to prepare them for factory life. As populations became more concentrated, other institutions such as prison and hospitals were required to operate on a large scale. This required high levels of co-operation, and to achieve this, a rigid factory-based structure was adopted. Industrial principles were applied vigorously throughout Second Wave societies, and the factory model defined the basic framework for governments, bureaucracies, and business.

Further order to this increasingly diversified society was achieved through the application of the principle of standardisation. Societies moved en masse at predictable times with standard hours of work and leisure. Everyday life consisted of traffic flows and peak hours for public transport. Greater community co-ordination was achieved through the identification and standardisation of peak times for business, energy use, and even entertainment. Synchronization could not exist until time had been cut into precise and standard chunks.

The old concept of cyclical time could not accommodate key industrial principles. To successfully realise its goals of expansion and maximisation, Second Wave society depended upon planning – in short – there had to be a future. The notion of linear time – time running along a straight line from the past to the distant future – was necessary to make industrial views on evolution and progress plausible. It became the dominant view in every industrial society, establishing order and making sense of Second Wave life.

Synchronisation, standardisation and linearisation are the essential interdependent concepts of time that govern our lives today. Without their application, society would be fragmented and chaos would reign. The approaching Third Wave will erode the very foundations of industrial society, allowing the opportunity to build a new social structure and redefine our attitude to time.

Essay 3 We can't live without clocks

The development of clocks and precision timekeeping has evolved only as fast as society's need for synchronisation. In First Wave agricultural society, time was determined according to seasons, growth of crops and other biological means. In more precise timekeeping to coordinate the interaction between man and machine.

Farming, fishing and cutting wood are all activities described in the First Wave. These activities do not require the precise measurement of time and the natural rhythms required were evoked in folk songs, chants and the rhythms to gather their nets, often accompanied by communal chants to synchronise the effort. Rowers had to co-ordinate efforts to flow in unison. Hunters often had to work together to catch prey. Farmers planted and harvested crops according to seasonal changes. Thus, in the agricultural age there appeared to be no need for more precise timekeeping.

The dawn of the Industrial Revolution brought a conflict between the old way of natural rhythm and seasonal adjustments to the new requirements for precision timekeeping. Natural rhythm was replaced by the 'beat of the machine'. In manufacturing industry, time equals money. Expensive machines cannot be allowed to sit idle and operate at rhythms of their own. Production from any worker was dependent on the tasks completed by other co-workers. If one factory worker was late in completing a task, others down the line would be further delayed. Hence the industrial age required far greater synchronisation and timekeeping than the rudimentary chants of the First Wave fishermen.

The need for greater synchronisation and timekeeping also affected the very way of life within society. Children were conditioned from an early age to the requirements of Second Wave industrialism. They learnt to tell the time at an early age. The school day began and ended at set times, thus initiating them into the time-keeping system of factory life.

Social life too became clock-driven and ran to machine requirements. There were set hours for work and leisure. Standard length holidays were interspersed with the work schedules. Transport systems geared up to peak hours. It appeared as if families did everything by the clock – woke, ate, commuted, worked, returned home and went to bed.

It is apparent that the synchronisation of time is essential for the efficient running of Second Wave society. Yet, just as industrial society saw the beginning and the growth of precision timekeeping, so the development of the Third Wave may see the requirements for synchronisation broken down.

Essay 4 We can't live without clocks

Even though today's society requires a precise sense of time, this has not always been so. First Wave, or agricultural society cruised to the harmonious, cyclical flow of the earth's biological clock. However, the advent of Second Wave or industrial society brought with it the precise time measurement needed to keep pace to the throb of the machine.

During first Wave civilisation, time was generally taken for granted. It was measured in large imprecise chinks, usually by the time to do some homely task such as 'cow milking time'. Since there was little communication between villages, they used no standard units for measuring time. There was no real synchronisation of human labour as work was done in family units which produced mainly for their own consumption and this high self sufficiency did not demand an exacting use of time. If one group failed to maintain itself, the other groups would be unaffected. Apart from annual working peaks, such as harvesting, First Wave society seldom had to work harder than was necessary to furnish its own needs. With such a decentralised economy, and low interdependency, there was no need for a precise, standardised measurement of time, and so its general conception of time was loose and seasonal.

Unlike First Wave civilisation, which could survive with a loose and general conception of time, the advent of Second Wave society demanded, for its survival, that the basic assumptions of time be transformed. It introduced a linear, more precise sense of time, and since it required close synchronisation of human labour, it demanded punctuality and obedience. Punctuality was not only desirable, but essential to the continued life of the factory, because, if one worker was late or slow, the whole team would be delayed and the subsequent lag in production would mean less profits. Time had become a valuable item. Machinery could not be allowed to stand idle without sharp monetary losses and so with the rise of industrial society, the very foundations of working life were altered. Mass standardisation, synchronisation, and production were introduced. Work became impersonal as the worker no longer produced for his own needs, but rather for the needs of faceless entities and organisations. Work also became more specialised with experts springing up everywhere. Working life, although highly interdependent, was also very impersonal.

Not only did the factory system's need for tightly synchronised time revolutionise the structure of working life, but also personal life. The factory demanded that workers become more mobile, and so family sizes shrank from the large multigenerational groups of First Wave society to the nuclear family unit of today. Neither did the family live and work together as before. The man had to leave home in order to earn a living and while he was forced into the strict linear time of the factory system, the wife was left behind doing First Wave work and generally living in the old cyclical mode of time. Gradually, her work became devalued while his work was viewed as important and 'real'. Also, their different ideas of time caused her to tardy in keeping appointments and he seemed rather 'time obsessed' to her.

Nor was the factory's need for highly synchronised just responsible for the alteration in personal life, but also the birth of the 'factory style school' and mass education. It had been found that older children and young adults adjusted poorly to the regimented time of industry and so education began at an earlier age. However, underneath the overt curriculum of reading, writing and arithmetic, there existed a covert curriculum that instilled the desirable qualities of punctuality, obedience and repetitive work; all of which ensured a good factory worker.

Not only schools ran to the beat of the machine, but nearly every institution did too. Everywhere, in both homes and institutions, people ate at roughly the same time. Even hospitals fed their patients at much the same time. Leisure had become synchronised with the birth of the weekends and annual holidays. Every business had its peak periods of production and distribution and everything else functioned accordingly. Time had become standardised throughout the world and pilots would refer back to 'Zulu time', i.e. Greenwich Mean Time, which is the point from which all time differences are measured. Mass communication ensured that time would be standardised.

Today's society lives according to a very precise and standardised time, but before the advent of industry, time was a very vaguely conceived idea.

Unit 6

Marking the first essay

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Unit 6 Outline

Notes

This unit describes a way of organising your class so students can have their essay marked straightaway in a congenial atmosphere. This to some extent offsets the inevitable anxiety and dread of submitting their first official assignment.

We delivered this unit as one three hour class.

A party: in one room students bring cakes and other food and we arrange alcoholic and non-alcoholic drinks.

In another room, students sit with the teacher one at a time to have their essays marked, then have a celebratory drink.

Students show their corrected essay to at least three other students and explain what the teacher said about it.

What you'll need

Unit 6 Main ideas

To mark or not to mark

We have developed a quite eccentric way of marking essays, but it seems to be quite effective so we will tell you about it.

Because students seemed so anxious about their essays, they did not seem to be able to simply 'hand them in' and then proceed to concentrate on the next unit as if nothing had happened. Given that we had placed so much emphasis on essay writing, it was important to acknowledge the significance of this first essay. Many adults can understand the ideas OK, it is their writing that has let them down. So, this first essay is a critical moment in our students' experience of returning to study.

So, rather than pretend that everything is normal and nothing of real significance is going on, we gradually evolved a way of, not just acknowledging the powerful emotions circulating in the class, but of taking advantage of these emotions. To this end, we decided to combine two incongruent social activities: getting your essay marked and having a party. So, we mark the essay on the spot while students are having a party.

Submitting to the gaze of the examiner

It is important to acknowledge that this is often the very first piece of formal writing our students have done for many years, usually since school days, and often, ever. For many students, this is the first test of whether they have made the right decision in coming back to study or whether they are simply deluding or overreaching themselves. This is their first chance to discover what any responsible and sober adult has a right to know, whether they are simply pursuing 'an impossible dream' or whether they have embarked on a practical and feasible course of action by taking up a Return to Study course. Adults have a right to know this – and fairly early on in the course. The classic 'Let's wait and see how you develop' is not good enough: adults have a right to know whether they are wasting their time, money and energies – or not.

Until now, students have been enjoying the course and feeling 'very up' about it. This is the first serious hurdle, the first stress test. Many adult educators would postpone this hurdle till much later in the course or even try to sidestep it altogether. We believe that facing up to an institutional test or examination genre is part of learning to be a student. Examinations, exposing your levels of understanding to an experienced judge, are part of the learning process in modern disciplines. Maybe with the development of sophisticated computer programs this genre may be replaced by submitting yourself to the expertise of a software program rather than to a real live human being. But currently software programs are too reductive in their methodology to be of any real assistance to learners for anything except the most 'factual' forms of knowledge. Either way, facing up to what you are doing right and what you are doing wrong, what you understand and what you don't, and having someone point out what you don't yet know is an indispensable instance of metacognition for modern learners of the humanities or social sciences.

This is not an easy thing for adults to do. If you yourself have attempted any postgraduate study in recent years you will remember both the defensiveness and the anxiety involved. You will also remember how you struggled over whether to accept the authority of the marker – or whether to reject their judgements. Kids are used to being judged, adults are not. Kids have ways of trying to cope with the sense of exposure, surveillance, vulnerability and failure attending these forms of examination. Even so, they often feel morally abused and undermined. It is worse for adults.

An essay marking party

So, rather than try to hide the significance of this first essay, we play up to it. After students have done it, we insist that it is 'the hardest moment in the whole course', and the fact that they have succeeded means that the rest of the course should be relatively straightforward. We point out that part of being a student means being able to cope with short periods of high anxiety and stress punctuating long periods of normal levels of stress.

The party turns into a celebration, the party you have after winning a game in sport. Students use the time to get to know new students, the students who are not in their discussion group. They discover the class consists of interesting people. The class develops a cohesion: even the inevitable male chauvinist or 'weirdo' is perceived as 'one of us', not simply as a nuisance or insult or embarrassment. A camaraderie develops. Perhaps we could think of this first essay as the aspiring tertiary student's Outward Bound: the anxiety, the stress, the challenge, the sense of risk and exposure, the fear of failure, the relief of success, the bonding of celebration after surviving an ordeal, the increase in confidence and self esteem regarding future study.

Don't criticise

We cannot emphasise enough that we do not criticise anything in a student's essay. After marking hundreds of 'first essays', we have learnt from bitter experience that adults feel extremely vulnerable, too vulnerable to learn in any productive way from criticism.

Yet, even knowing this, we have still made bad misjudgments. We spoke before (in the Main Ideas section) of one particular student. We knew she was determined to take up Law, we knew she had the ability and drive to do this. So, when she put in her first essay, we decided to 'change the goal posts'; we took for granted that the essay was a good essay and that she knew this. So, we didn't take care in assuring her of how good the essay was, but went straight into commenting on many things in the essay, on the assumption that she could 'take in' what we were saying. We were trying to get her to see how she could have written an even better essay or how she could write future essays. The interview was a disaster; it devastated her. She left and never came back.

So, now we have an absolutely firm policy: even if an essay is way off mark, don't criticise it. Praise it, and find out WHY they wrote what they did.

Owning up to your own ignorance

If anything has not worked out right, we always frame it as our own fault: we didn't explain that point properly. Thus any 'mistakes' are mistakes in teaching, our mistakes, not mistakes by students. Certainly, this applies if we find a systematic mistake turning up in many essays. This is a sure sign that we have not explained something clearly enough, which often means that we are not clear about it ourselves. We feel that this is not a bad thing, that the only way you can learn exactly what to focus on when telling students how to do an essay is to try and then see what they do. It is the feedback we get from students that teaches us what to say or focus on.

The second essay simply repeats the same structure so both we as teachers and the students have a second chance to understand exactly what is going on at each point in the essay and how to do it (including some different ways of doing it). Also, the next unit is *In the Marker's Seat*, and is designed to pick out all the key structures yet again.

Modelling metacognition

We believe that if many students have misinterpreted what we've done, we should be open about it. We model being metacognitive. We say how and why we misdirected the class and how we now understand what we should have said. And then we say it. Part of the success of this course depends on teachers not pretending that they 'secretly know it all', and that it is only the students who are on trial. Our view is that everyone is learning, everyone has things they don't know, including the teacher. And part of the teacher's job is to model how to discover, accept and respond to the fact that you don't know something. This is what we call being metacognitive.

Our view is that you can't learn unless you first admit that you don't know. To acknowledge that you don't already know everything, the first step in learning, is very difficult for many teachers to do because they think they will lose face before the class. And for some students who have a very 'received' notion of knowledge and learning (see Unit 20 for a discussion of this term from *Women's Ways of Knowing*), this admission of finitude by their teacher can be unnerving and challenging. However, we still think it better to disillusion these students so that we can model how to learn. If we don't, eventually we may be forced into the situation many teachers find themselves in, of trying to correct something they have already said without admitting they said it wrong the first time.

A better policy, we think, is just to say:

- we as teachers got it wrong the first time
- that we now understand it better

- here is how we understand things at this moment
- here is the best way we can think how to say or diagram what to do
- and that, finally, with luck, we may even learn more and so will be able to explain things even more clearly before the course is over.

Pointing out mistakes

So, to be blunt, our policy is that it is better to tell lies and say that an essay is 'perfect' than to tell the truth and point out deficiencies in it. Let's face it, what did you ever learn from your marker's comments? Did you read them? Even when you did, could you make any sense of them? Or did they seem hopelessly obscure? And even if they were cogent and 'to the point' could you actually take them in, or were you too 'spaced out'? Personally our experience is that it is very difficult to take in comments in the margin, even when you *can* read the writing, because your levels of anxiety are too high to be able to focus on very specific points. You are only able to focus on global matters such as: was the overall essay OK? or was it completely off the point? It seems impossible to focus on a specific point of grammatical or factual detail.

So, we don't think students are going to learn anything from pointing out details. They will just listen in a daze; it will go in one ear and out the other. So, we concentrate on the overall mood, a mood of triumph and joy at fronting up bravely to the first ordeal in the life of a student. Even if they have done things wrong, we just make a note after they have left the room and pay special attention to their next essay, and give them more guidance in future. Telling them now is not going to help. All it will do is make them depressed and make them lose their confidence. So, we don't say it.

If we must point out something, we make sure it is no more than 2 things, and make sure that we are not pointing them out for the student's sake but as something of interest to the whole class.

How students usually cope with this first essay

Our experience is that roughly 18 out of 20 students can get the essay right: 10 do it perfectly without much trouble; 5 or so do it competently with effort; another 3 or so have the odd deviation where they have misunderstood an instruction.

However, there are usually a couple of students who completely 'miss the boat'. For us, these students induce the most heartache and guilt in us. Should they be in the class? Is it our fault? Or their fault? Is there something more serious wrong with them? Or is it just a 'personality clash'? And so on. These students can be very difficult to deal with. Usually they have a history of failure, but also a history of being sure they know. They are often experts at inducing guilt in those trying to help them. They have a life-time of excuses or else none at all. They will inevitably disrupt our class – wittingly or unwittingly. At least half of our emotional energies will be spent on dealing with them compared with the rest of the class. We believe that the best policy is to be quite procedural in our dealings. We don't get involved in their life problems: they can be bottomless. We direct them to other professionals for help for these other dimensions of their life. We just try to get them to do the work they way we want it done.

Handling autodidacts

There is another student type we have come across. There are students, mainly men, who have not had a lot of formal education but who are autodidacts. They are extremely interested in science, technology, history and philosophy. They are walking encyclopedias. They know far more than we do. They watch documentaries, read *Scientific American* or *New Scientist*. Unfortunately, they have never learnt to write. They can read anything at all; but they have not learnt to write. Now the problem is this: these students know they are 'smart'. Everyone around them tells them they are; they often have academic friends who have 'adopted them' and encourage them to take up further study. So what's the problem?

The problem is, they are too scared to actually attempt the first essay in case they fail it. These students have an enormous amount of self esteem and self image at risk in attempting this first essay. So, they will try to sidestep it.

Now, our experience is that these students really can't write; they haven't been taught; nor have they done enough education to learn. We have to make them do the writing and do it 'according to the genre'. If we don't, they will drop out. If we can get them to 'take the risk' of actually doing the essay and submitting it, two things happen. One, they simply take off and usually go on to be top students. And two, they stop competing with us in class for the prize of 'most knowledgable person around here'. They become more 'laid back', more quietly confident, and more supportive. They thus become an important source of support and corroboration during the course, rather than a cause of anxiety and challenge.

Activity guide

6

This unit contains two social spaces. We teachers are busy marking the first essay in one-to-one conferences with each student individually. But while we are marking essays, the rest of the class are having a party in which they are:

- nervously waiting their turn
- sharing their success at completing this first essay
- reading one another's essays
- explaining our comments to others
- bonding as a group through the 'trial of fire'.

To be able to share, first, the anxiety and fear of public humiliation and judgement, then, the tears of relief with fellow students, is an important way of handling the risk of failure, a risk that is integral to being initiated into modern disciplines. We try to take some of the stress out of the occasion by having a party at the same time.

So, basically, this unit is 'a party' from which students leave one at a time to have their essays marked.

Activity 6.1

Marking the first essay

Beforehand

- we arrange a small room or corner somewhere with a desk and two chairs so there is a quiet and private space for marking the essays
- we buy some alcohol; some non-alcoholic juices; disposable cups and napkins, etc.
- we ask the students to wear name-tags again
- we arrange the main room with tables in the middle for food & drink.

Briefing the whole class

- We explain to the class:
    - we will be marking the essays one at a time (next door or wherever)
    - they can decide between themselves who comes first and so on
      (Remember though: those 'first in' will be the first to relax and enjoy the food and drink.)
    - they must use the photocopier to make a second copy of their essay and bring both with them to be marked.
      (We show them how to use the photocopier and it will not cost them anything.)
    - after they have had their essay marked, they are to tell the next student it is their turn
    - back in the classroom, they should have a celebratory drink and then they must show their essay to 2 or 3 other students and explain what we have said about it to them. If they can't explain what we said about it, they must come and ask us to say it again
    - we want them to have read lots of other essays by the end of the unit, so that it is as if they wrote not one essay but 20 essays.
- We crack a few jokes to get the 'party mood' going.
- We show three students how to use the photocopier.

  We tell them to show others how to do it, who must in turn 'pass the message on'.

  (Note: many will never have used a photocopier before and may even be scared they will break it.)

Marking the essays individually

Helping students feel comfortable

Students will be extremely anxious when they front up to have their essay marked, so:

- we ask each student how they 'went about' writing their essay and we allow them some time to tell us about the process of writing it
- we ask students 'how they felt it turned out; were they happy with it' and we allow them some time to express their anxieties and feelings.

What we are looking for

- We don't use a red pen

  We write (mainly ticks) on our own copy – the photocopied one. (We later transfer our ticks, comments or highlighting to their copy as we explain them.)

- We don't mark any spelling mistakes or punctuation or points of content.

- We only look for the macro-features we have taught.

  So, we look through the essay, ticking all the macro-features that are done correctly. We tick:

  - ☐ each sentence of the Introduction
  - ☐ the first Sentence of Section 1
  - ☐ the illustrative sentences of Section 1
  - ☐ the look-back/look-forward sentence beginning Section 2
  - ☐ the second sentence of Section 2 which is the first sentence of Paragraph 1
  - ☐ the sentences explaining the factory system
  - ☐ the first sentences of the paragraphs describing the social effects of the factory system
  - ☐ the single sentenced Conclusion.

- We select key points to discuss

  With a highlighter, we mark no more than 3 points we want to talk about – either to show other students a different, better or interesting way of making a particular move in the essay; or to point out a misunderstanding that every academic writer needs to guard against.

  (Note: The audience for any point we make is not just that particular student, but we use that student as a messenger to explain a point to the whole class.)

What we do if a student has done the essay wrong

- First and most important, we **never** belittle, rubbish, impugn, dismiss, reject or attack what any student has written

- If they have done something weird, we assume they misunderstood or could not 'hear' the instructions for some reason

So, we ask them to explain what they were 'trying to do' at various points in the essay. This helps us understand what the student's 'definition of the task' was.

- Were they trying to do the right thing but didn't understand the ideas properly, or do they not yet have the literacy skills, or were they trying to do something completely different?
- If they have misunderstood the task regarding something, we tell them to look carefully at the essays of other students and see how they did that bit.

  We often ask students to redo their essay fixing a particular structure up just so that they and we are sure they understand exactly what and how to do it – they show it to us next session.

Allowing the student to respond

- **Always, with every single student**, we say that they have done the essay excellently and we go through all the things they have done right.
- We pause and we allow them to cry, laugh, sigh or whatever other ways they have of responding to this 'good news'.
- We allow them time to speak about how they 'thought they were doing it all wrong', how they were 'not sure they were doing the right thing', etc.

Pointing out variants or deviations

Only after it is clear that the essay is **Excellent,** do we

- point out the 1 or 2 structures that might have been done differently
- explain how these could have been done and explain what the difference is, why one way is better then the other way
- then ask the student to show their essay to others and explain these points to these other students so they can see the difference too
  - we say: 'if you can't explain what we have said about these 1 or 2 points, get me to explain it to you again'
  - we reiterate how good the essay is, how it's 99% perfect etc.
- Finally, we ask them to tell the next person to come in and to feel very pleased with themselves for passing the first, biggest and worst hurdle in the entire course with flying colours.

Teacher reflections

What sort of feedback did you yourself get for your last piece of formal writing (submission, curriculum outline, postgraduate assignment, published article, etc.)?

Was the feedback:

- written – verbal
- lengthy – cryptic
- helpful – unhelpful
- specific – vague?

What emotions did you experience on reading them? Did you 'stew' on anything? Or react in any other way?

What sort of feedback do you like?

- written
- oral
- face-to-face

When do you like it?

- straightaway
- later
- all at once
- spread out over time

Do you get cross when there are no comments at all on your assignments? Do you feel

- cheated
- abandoned
- ignored
- unacknowledged?

How do you usually 'mark' student writing?

Have you ever experimented with different ways of giving feedback? For example,

- by phone
- on audio cassette
- getting students to comment on each other's writing?

Task

Poll some of your colleagues about whether they have ever learnt anything from the written marginal comments on an essay.

Unit 7

In the marker's seat

Switching roles

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Unit 7 Outline

Notes	What you'll need
In this unit students take on the role of marker so that they can read and assess some sample essays from the point of view of the course requirements. This activity re-impresses on students the key features of an academic essay. We also give them a second essay to write for homework. We delivered this unit as one three-hour class. • Reading of the handouts: 'Marking an essay' and 'Three victims'. • Students mark each essay individually. • Students attempt to reach agreement on the marks in pair discussion. • Students work in groups, again to reach agreement if possible. • Feed back session to discuss issues arising and also to emphasise that there are conventions in academic writing which can be learnt. • Second essay is set for homework. Reading and discussion of handout: 'Homework: the second essay'.	**Handouts** **1 Marking an essay** **2 The three victims** **3 Homework: the second essay**

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Unit 7 Main ideas

Looking for structures

In this session, we reinforce the features of academic essays we have just introduced students to, by getting them to read three essays and mark them according to an explicit set of criteria.

This shift of angle helps us re-emphasise our focus on the macro-structures and the meanings made by these macro-features – as opposed to the cliché of the marker as someone wielding a red pen in search of spelling, punctuation and grammar mistakes. The criteria are stated more functionally this time so students can become more aware of how discourse structures make meanings.

Aims

This session has a number of different purposes.

Firstly, it works back over the macro-structures we focused on in the first essay. These activities are designed to help students see these structures in someone else's essay and to feel what it is like to be a marker.

We have also carefully selected the essays:

- One is written by an experienced 'creative writer' (Essay 3).
- Another is written by a beginning student who has dutifully followed our instructions (Essay 1).
- The third is written by a student who thought she already knew how to write essays from her VCE English studies (Essay 2).

What we are wanting to demonstrate to students with these three essays and our criteria for assessing them, is that students who are new to writing can learn to write successful academic essays; that writing at undergraduate level is not a matter of natural, born or god-given literary talent. We also want to prove (with the third essay) that there are conventions for academic writing and these are different from what is acceptable in school English classes.

Marking issues

You will find – if your students are like ours – that they are very 'hard' on the 'creative essay' – Essay 3, because they interpret the marking criteria fairly literally. As far as we are concerned, this is OK. Certainly we have 'set it up' so that the 'competent essay' (Essay 1) gets the same mark roughly as the 'creative essay' (Essay 3).

We generally chide students a bit about being 'too tough' and point out that they have marked harder than we did; and that teachers generally are not trying to mark students down, but prefer to give students the benefit of the doubt.

When we say that students must agree in pairs or in the larger groups on what marks to assign, we are setting this as 'the task' so students have to do lots of talking about the specific features mentioned. We, of course, do not mean that they must keep going until they actually do get a consensus. It is more important that they can articulate why they could not reach a consensus than simply reach a forced agreement.

As a joke, we often say that 'they must argue hard but are not allowed to use violence'. This is a way of beginning to develop a sense of just how serious the arguing in a classroom should be and how far it should spill over into the rest of one's life. That is, there are conventions about arguing in academic contexts; and students must gradually learn how to discuss, disagree, defend, rebut claims and so on vigorously without sliding across into the *ad hominem* or 'the personal'. This boundary between the game of academia and the games of self esteem and mutual recognition is both fuzzy, faint and variable.

Activity guide

7

Summary

In this activity, students will mark three essays of differing quality according to an explicit set of criteria. The criteria are the ones used to mark their own first essay. They then have to discuss and defend their assessments first in pairs, then in larger groups.

Activity 7.1

Marking essays

- We distribute handouts, giving a copy of *Marking an essay* and *The three victims* to each student.
- We explain the steps.
  The students will:
  - first mark the essays individually
  - then they have to try to achieve agreement in pairs
  - finally, they have to achieve agreement in larger groups of 4 or more.
- As a whole class, we write on the board the final marks from each group (if they can agree).
- We debrief on:
  - the uncertainties, ambiguities, different ways of responding to the three essays
  - the overall significance of the session:
    - — that there are conventions
    - — that ordinary people can learn to conform to these competently
    - — that 'being a creative writer' is not necessary for academic success
    - — that we will learn to write excellent academic essays in the RTS course focusing bit by bit on the different conventions and expectations of academic writing.

Activity 7.2

Setting the second essay for homework

We treat the second essay differently to the way we treated the first essay.

- Students hand in the essay on the due date and we assess it and return it to students one week after they hand it in.

  When marking the essay we repeat the approach we took with the first essay. We pay particular attention to the overall essay structure, the first sentences and the *look-back / look-forwards*. We also make an encouraging comment on the bottom of each essay.

- However, we do not sit down with students on a one-to-one basis on the day they hand it in.

  Students hand in the essay and we return it to them during the following class, one week later. So, whereas students are given immediate feedback on their first essay, with the second essay, students spend a week 'sweating over' how they went in the essay.

- But we do try to allay some of their anxiety by talking about the anxiety of having to wait.

  Students often think that the teacher immediately marks their writing and their silence about it means that their essay is terribly flawed. Indeed, students are often trying to read the teacher's silence, searching for clues of the teacher's attitude to their essay and to them until they receive their essay back with a result.

So we tell them that it is normal that there is a considerable gap between the due date and the time they receive their essay.

We also tell them that students commonly think the teacher has marked their essay and is deliberately not commenting on it when in fact the teacher has not even had the chance to look at the essays. So we warn them that they will have to live with the stress of being judged for at least a week (and in other tertiary settings often much longer) and not to read too much into the teacher's reactions to them while they are waiting.

We distribute **Handout 3**: *Homework: the second essay.*

Teacher reflections

Student essays

How explicit are you about what you want in students' essays?

Do you keep a range of previous essays as samples so that students can get a clear idea of what you want?

How explicit do you think we should be about what we want?

That is, at what point do you think explicitness in specifying what is wanted turns student responses into simple conformity or behavioural performance, as opposed to a mindful engagement with the task?

Are you able to resist the 'poised red pen' syndrome, the automatic correcting of micro-level infelicities?

Do you always look for the same holistic global features in student writing? Or do you look for different things on different tasks? If so, is there some logic to when you look for what? That is, do you have some way of making the definition of the writing task itself develop from task to task so that students are lead systematically into the heart of academic writing?

Task

Ask a teacher you are friendly with to explain how they sequence their writing tasks and what they look for in them.

Listen for two things:

1. How explicit are they in their instructions and modelling?
2. Is there a development of some sort through the tasks
    - from easy to hard
    - from macro to micro
    - from modelled to unmodelled
    - from done with assistance to independently done
    - from plagiarised to 'own words'
    - from done with time for redrafting and revision to 'one-off' under time-pressure
    - from open book to no other texts?

Marking an essay

handout 1

What is the marker looking for?

Things to consider before writing up your final draft

Today, you are in the Marker's seat. These essays are to be marked according to the criteria we used for the first essay.

- As a group, give each essay a mark according to the questions in the checklist below.
- Discuss your decision with others at your table.
- Use a highlighter and a pen to enter your marks in the margin.

Checklist for marking

Introduction

1 Does the first sentence signal to the reader that the essay will be about the concept of Time?

(1 Mark)

2 Does the Introduction introduce an issue or puzzle that needs to be unravelled in more detail and thus motivates the reader to want to read the rest of the essay?

(1 Mark)

3 Does the Introduction foreshadow/mirror the phases or Sections that the reader will come across in the essay?

(1 Mark)

Section 1

4 Is there a background or context for the reader to see the full significance or impact of the new concept of Time required by Industrial Society?

(3 Marks)

Section 2

5 Does the first sentence of Section 2 signal that Industrial Time will be different from Agricultural Time?

Does the beginning of the sentence look back to Section 1?

Does the second half of the first sentence announce a new theme/topic/idea?

(3 Marks)

6 Does the first paragraph of Section 2 explain how the new concept of Time which emerged in Industrial Society arose out of the internal structure of the factory system?

(1 Mark)

7 Do the remaining paragraphs of Section 2 describe the effects of this new concept of Time?

(1 Mark)

8 Are these effects ordered under suitable topic headings and announced in the first sentence of the paragraphs?

(1 Mark)

9 Are the look-back/look-forwards logical and persuasive?

(1 Mark)

10 Does the movement from one grouping of effects to the next seem both logical and natural?

(1 Mark)

11 Does the Conclusion focus the essay into a single point that answers the original essay question?

(1 Mark)

Grasp of the material and issues behind the essay question

12 Does the writer of the essay understand the content i.e. do they understand that the development of the factory system demanded a new and radically different concept of Time from that which had previously existed?

(5 Marks)

13 What 'voice' does the writer speak with?

— Is it the voice of personal experience? (0 Marks)

— Or the voice of sermonising? (0 Marks)

— The voice of someone rationally speaking on behalf of a body of knowledge or discipline? (5 Marks)

The three victims

handout 2

Essay 1

'We can't live without clocks'. Discuss.

Even though time in modern society is a very important factor, this has not always been the case. In pre-industrial or first wave civilisation, time flowed from the rhythm of the seasons and from biological processes. Whereas, in the industrial or second wave society factory production spread, leading to high machinery cost and close interdependence of labour, requiring a much more refined synchronisation of time. Time not only affects us at work, but in our social life as well.

Prior to the industrial revolution, time was governed by the environment that people lived in and their relationship to natural forces. Getting up in the morning and going to bed at night was only ruled by sunrise and sunset. Seasonal changes were the indications to them when to plant and sow particular crops. Their daily duties of milking cows, tending the fields etc., were not done to a rigid time schedule, and because they all worked together and were to a large degree self-sufficient, they could afford to be flexible.

Unlike the loose concept of time in agricultural society, the industrial society demanded a more rigid time keeping. As industrialism moved across the Continents, six interrelated principles that programmed the behaviour of millions became visible. One of these principles was Synchronisation. The introduction of synchronisation in the factory led to the smooth running of industry. Expensive machinery could not be allowed to sit idle, as time was money. If any group of workers in a plant were late in completing a task, others down the line would be further delayed. This could also have far reaching effects in other related industries. Punctuality became not only important, but a social necessity.

Not only were the working lives of adults dictated by time, but children in industrial societies were also conditioned at an early age to respect time. They were taught to arrive at school when the bell rang so that later on they would arrive reliably at the factory or office when the whistle blew. Their school year also began and finished at uniform times.

After their school years, 'Nine-to-Five' forms the temporal frame for millions of workers. This also spilled over into holidays, etc. Even the most intimate routines of life were locked into the industrial pacing system. Families arose as one, ate at the same time, commuted, worked, returned home, went to bed, slept and even made love more or less in unison, as the entire civilisation applied the principle of synchronisation.

Unlike the loose, imprecise notion of time in the agricultural age, synchronisation of time is essential for the efficient running of second wave society.

Essay 2

'We can't live without clocks' Discuss.

During first wave, man lived a peacefully sort of life, time was plentiful. Man measured the day by the rising and setting of the sun, the predictable change of each season, man did not need the precise measurement of time, so his lifestyle was more personalised.

Man cared for his family by producing and consuming what ever he grew, hunted or fished. The work load was shared by all family members.

They learnt of machines that could be useful on the land, and by selling his crops, skins from animals he had trapped he could purchase such machines.

Man sensed that history was moving towards the ultimate – industrialisation, and they saw with considerable accuracy many changes that were to come.

As settlements became towns with the expanding populations, factories soon followed, jobs were now available for men, and children with little or no education.

We now had factories mass producing most items man had been making by hand, in the generations before. We were now learning to organise time more efficiently, we learnt new principles, standardisation, specialisation and in fact this new revolutionary premise liberated our intelligence, and our will to create and survive.

Unlike man before, man sought education, the will to learn was foremost in his mind. He knew this was the only way to keep his children out of the factory situation.

As mass education took hold, more institutions were being formed prisons, hospitals railroads, banks the telegraph was invented, this could carry messages far and wide, man needed the railroad to distribute what the factories were now mass producing.

With this new education, man not only knew who he was, but what he could become.

Time to man was money, the more hours he worked, the more he earned. Thus punctuality, never important in agricultural society, became a necessity.

Essay 3

'We can't live without clocks' Discuss.

It has been said that time and tide wait for no man. In pre-industrial society time was often, literally, measured by the tides. However, after the industrial revolution time-keeping gained a new exactitude. The heartbeat of the industrial age had a distinct mechanical ring to it.

Pre-industrial society moved slowly. Daily life was punctuated by natural occurrences; dawn, noon, dusk; the milking of the cows; the gathering of the eggs. Life revolved around the family and its own special calendar of marriages, births and deaths. The seasons brought with them the obvious changes in daylight hours, temperature and rainfall. Crops were planted and harvested according to the seasons, new moons and times deemed propitious by the heavens. The rhythms of this society were a natural consequence of biological, religious and seasonal events.

By contrast, the dawn of the industrial age heralded an urgency for accurate and standardised measurement of time. Clocks and watches began to proliferate. The new centres of manufacture could only function effectively within stringent time disciplines. A time to start work, to take delivery of raw materials; a time to process and incorporate the materials into the production line. Links with other factories had to be scheduled. Each phase of the new production process was dependent upon preceding the subsequent processes. Workers had to conform to the essential time equations dictated by the manufacturing methods.

This need for tight synchronisation did not confine itself to the commercial sphere, it washed over into every aspect of life. Education, so long the prerogative of home and church evolved into an institutionalised giant. With the factory as its role-model school started and finished each day at pre-set times. As well as the overt curriculum of literacy and numeracy there was a covert curriculum of punctuality, obedience and rote learning. The education system prepared children for the workforce in which tight synchronisation was necessary. The factory whistle would have to be heeded, the management would have to be obeyed and the repetitive tasks of the assembly line would have to be performed.

Education was not the only area to feel the push for synchronisation; the home and workplace, so long synonymous, were split into two separate realms. The factory demanded a high concentration of labour. A far-flung workforce of isolated individuals would not only be impractical in a geographical sense, but would not be cost-efficient. Labour and materials had to be centralised for effective processing and handling. The consumer had ceased to be his own producer. For the first time in history the majority of food, goods and services were destined for sale, barter or exchange. Self-sufficiency was a thing of the past. Industrialism broke the partnership of production for consumption and a synchronised network of production centres, manufacturing for distant consumers, took its place.

Tightly synchronised and standardised time not only affected the domestic situation, it had great impact on the communication system. The loose-knit and unreliable messenger services in use prior to the industrialised age gave way to the need for a fast and reliable channel for information between production centres. Speedily delivered directives were essential for the coordination of work done at many locations. The development of the postal service provided the key. The need for an even faster transfer of information culminated in the invention of the telegraph and telephone systems. And, ultimately, when communication between individuals was seen as too slow for dissemination of information on a large scale, the vehicles of mass media ensured that the populus could be reached quickly and efficiently through the national press, radio and television. At any given moment, society may be observed to be watching the same television program and the same advertisements, all synchronised and stamped with the same message, to the one-hundredth of a second.

Indeed, time and tide wait for no man. Industrialised society continues to move towards its technological zenith and we synchronise our watches accordingly.

Homework: the second essay handout 3

Essay topic

'At the heart of that transformation of people's lives called the industrial revolution is the factory.' ***Discuss.***

This essay is very similar to the first essay you did. It will be about the same length, and the structure is identical. There is not as much guidance for this one, nor are there any model essays, because we want to make sure you have mastered the basic structure presented in the first essay.

Even though the structure is tight, there is in fact a lot of scope for different ways of organising what you actually talk about in this essay. Just as the last essay had 'Time' as its focus, so too you can think of this essay as a mind map with 'the Factory System' at the centre.

Some guidelines for your essay

Your Introduction

The Introduction will begin with an opening comment or general statement. This is followed by a sentence about First Wave's production system. Then, you will need a sentence about Second Wave's production system. (Remember, this final sentence must start with the turn-around *'However'.)*

For example:

> The production system is a crucial factor in the social life of any society.
>
> In pre-industrial society the mode of production was ...
>
> However, the industrial revolution produced a system of production based on the factory which ...

Section 1

The 'question behind the question' is asking you to describe the different aspects of industrial society in terms of the factory. This means that you will have to describe the techno-sphere or how things were produced.

So, Section 1 describes First Wave's techno-sphere (i.e. renewable energy system, production and distribution system), and how this techno-sphere structured the rest of First Wave.

- **Paragraph 1**
  Explain First Wave's techno-sphere.
- **Paragraph 2**
  Explain the effects of this on the rest of First Wave Society.

Section 2

Section 2 will consist of about 4 or 5 paragraphs.

- In the first paragraph you will need to describe the factory system itself.
- In the remaining paragraphs you will describe the effects of this factory system on other aspects of life in an industrial society.

Remember that Paragraph 1 in Section 2 must begin with a turn-around phrase.

For example:

> However, unlike pre-industrial society's technosphere which was based on … industrial society's technosphere was based on the factory.

Your Conclusion

> Whereas First Wave society was based on … industrial society can only be understood by realising the fundamental importance of the factory system itself …

Note

We won't say anything here about 'look-back/look-forward' in the first sentences of the paragraphs, but if anyone forgets to do it – Look Out!

Theme 3

Learning about universities

Units in this theme 186

Introduction to this theme 187

8 Visit by previous students: messages from the other side 189

9 Visiting a university: lost in the car park 193

10 Applying to university: who and what do they want? 197

Theme 3 Units in this theme

Unit 8 **Visit by previous students: messages from the other side**
This unit brings a wide range of former students of the course back to talk to the present class about their subsequent career path. We ask them to talk freely about their problems, what subjects they have done. We are careful not to paint a rosy picture of tertiary study. We also try to include both someone who has dropped out and someone who decided not to go on to further study

Unit 9 **Visiting a university: lost in the car park**
This unit is designed to give students some feeling of 'being at home' on campus, the feeling that they have a 'right ' to be there, that they are not simply 'visitors', or there on sufferance. After careful planning with street directories the previous week, we make them find their own way to the campus, and meet in the cafeteria. A university of 10–20,000 is certainly the largest institution they have ever encountered – most get lost in the car park and arrive late.

Unit 10 **Applying to university: who and what do they want?**
This unit includes some samples of student letters of application as a context for discussing what criteria universities are looking for in their students. It also raises questions about what counts as relevant experience or as evidence of appropriate competence.

Theme 3 Introduction to this theme

Universities

The units in this theme are intended to help students become more familiar with universities. In an academic culture, 'meanings' or 'knowledge' do not exist separately from their institutional/social context.

We use a number of different activities to help students to not feel intimidated or scared of universities. From about mid-course, we keep 'the next step' before students with clippings on notice-boards, short visits by university staff spruiking for students, and so on.

There are three familiarisation activities that take up significant chunks of time and which are described in the following three units:

- a visit by former students
- visiting a university
- applying for entry to tertiary study.

...'meanings' or 'knowledge' do not exist separately from their institutional/social context.

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Unit 8

Visit by previous students

Messages from the other side

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Unit 8 Outline

Notes	What you'll need
This unit brings a wide range of former students of the course back to talk to the present class about their subsequent career path. We ask them to talk freely about their problems and what subjects they have done. We are careful not to paint a rosy picture of tertiary study. We also try to include both someone who has dropped out and someone who decided not to go on to further study. • Past students discuss their experiences of further study. • Questions and general discussion.	

Activity guide

8

We have previous students from the course come back and give a little talk each, followed by questions, followed by a coffee break for more one-on-one questions.

Activity 8.1

Previous students

- We phone up and get 5–6 ex-students to come and give a talk to our course.

  If you are running more than one course this can be quite a difficult demand. We try to get different students for different courses.

- We make sure that we cover the full range of students:
  - students who decided not to go on to further study
  - students who did go but then 'bombed out' (failed or withdrew)
  - students from a range of different institutions.

  To tell the truth, we do have some favourite students who have wonderful tales to tell. We have one student who was totally illiterate a few years ago who is now finishing university studies whose story has everyone in tears.

- We believe that the main thing is not to 'con' students.

  That is, we should give them a realistic picture of what studying really means and entails:
  - what it is like
  - how it takes up your time
  - how it affects the rest of your life
  - how it affects your finances
  - how it affects your family or social life

  and so on and so on.

Unit 9

Visiting a university

Lost in the car park

Outline 194
Activity guide 195

Unit 9 Outline

Notes	What you'll need
This unit is designed to give students some feeling of 'being at home' on campus, the feeling that they have a 'right' to be there, that they are not simply 'visitors', or there on sufferance. After careful planning with street directories the previous week, we get them to find their own way to the campus, and to meet in the cafeteria. A university of 10–20,000 is likely to be the largest institution they have ever encountered – most get lost in the car park and arrive late. As a follow up activity we encourage visits to Open Days. • Distribution of road maps and map of the university. • Meeting at cafeteria, allowing plenty of time for students who get lost. • Sitting in on lecture.	**Road maps** **Map of university**

Activity guide

9

Activity 9.1

The visit

We take students on a visit to a university. This is a major exercise.

- We form student car pools to get there. We announce the visit well ahead of time. The week prior we distribute road maps and a map of the university grounds. We make sure everyone knows how they are going to get there and where to meet.
- We usually meet in the student cafeteria: this means people can drift in late. As the parking at universities is a nightmare, many students will get lost trying to find their way from the carpark to the cafeteria. Almost nothing prepares students for the sheer size of a university campus. We warn them that they will get lost and tell them to just ask. We leave plenty of time for the 'lost ones' to eventually turn up.

  The cafeteria is a good place to meet because it means our students can spy on the other students around them. Almost invariably, our students have dressed up in their best clothes. At first they are often shocked and disgusted that both students and staff look so scruffy. Universities are sacred spaces, like churches or libraries; they think of a university education as a privilege, not a right. After a while they begin to feel more at home.
- We usually arrange for them to be able to sit in on a first year lecture. We try to make it that the ideas being covered are not too different from what they are already studying. This is very exciting for them: a real university lecture. Again, they are shocked by the behaviour of students: they come late; they sit up the back; they talk while the lecturer is talking; they muck around; they don't take proper notes.
- We also try to arrange for a few university staff to speak to the students: lecturers, student counsellors and so on. Again, they gradually realise that these 'gods' are human, too.

Activity 9.2

Open days

We also make sure that our students go to some Open Days. We publicise them in our classes and help students arrange groups if they are too shy to go alone. As a follow up activity, we get students to compare notes on what they found out.

Unit 10

Applying to university

Who and what do they want?

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Main ideas 199
Teacher reflections 201
Handouts 202

Unit 10 Outline

Notes

This unit includes some samples of student letters of application as a context for discussing the criteria universities use in selecting their students. It also raises questions about what counts as relevant experience or as evidence of appropriate competence.

- Discussion of variation in application requirements.
- Reading and discussion of application letter.
- Reading and discussion of sample autobiographical essay.

What you'll need

Handouts

1. **Sample letter of application**
2. **Sample autobiography**
3. **Sample letter of application**

Unit 10 Main ideas

Applying to university

We can't really say much about how to apply for entry to tertiary courses any more because the way mature-aged students are dealt with varies and is changing.

In the past, mature aged students often had to apply for Special Entry. This meant:

- sitting a Scholastic Aptitude test
- going for an interview
- writing an autobiography describing what forms of disadvantage they had been subjected to and why they deserved to be given entry.

Autobiographies

We provide students with some models of what to write in their letter of application and their covering autobiography because it was quite unclear to students how detailed to be and who would see their writing.

- They did not know which discourse was being used to frame the reading of their writing.
- It was also unclear who would file it and when it would be destroyed – still matters of grave concern to us.
- Many mature-aged or 'second chance' students have horrifying stories to tell about their past.

  They may have left school to get away from an incest or sexual harassment situation; their family may have been poor or refugees unable to speak English; and so on. They themselves may be refugees or victims of torture.
- From the student's point of view, it is unclear who reads these biographies.

  Administrators? Staff? Education department officials? The police? ASIO? When a staff member interviews you, are they thinking: 'This is the person who was raped at the age of ten'? When a lecturer or tutor hears your name, do they think: 'This person was in jail being tortured for two years?' Who do they talk to about what they read? When they read your file? Where is the file kept? How long is it kept? Who has access to that file? And so on.

- Another difficulty that students have with autobiography is that they do not want to say too much about the difficult times.

  This is for two reasons. One, they do not want to bad mouth family. And two, they do not want to gain an unfair advantage over others by making out that their life was worse than it really was. Our students want to be picked for university study on their merits, not because someone feels sorry for them. They do not want to give a 'sob story'. They only want to get a place if they deserve it on the basis of their academic abilities. They want to go to university with dignity, not sneak in as frauds.

  But of course this way of thinking, this concern with merit and dignity, is at odds with the principles of social justice and targeting of modern governmental institutions. So, we have to explain to our students how to write these biographies in such a way that they can show that their lives have been damaged by social injustice (and that they therefore deserve a second chance) but that they have overcome this earlier disadvantage and are therefore a 'good bet' to succeed at university.

- Another problem students have in these biographies is that they leave out experiences and capacities that are directly relevant to university study.

  They think that the only relevant experience is their schooling or formal education. They do not think of their experiences of work, of bringing up children, of community involvement, of family life as evidence of their capacities for organising, persistence, intelligence, handling complexity, dealing with conflicting pressures and so on.

  For these reasons, we model the genre and how to frame both the past evidence of disadvantage and the present evidence predicting success.

Teacher reflections

We all have our stories, some funny, some sad, some tragic, about our initial encounters with tertiary education. Recall your own dealings (entries, re-entries, falling outs, dropping outs, etc.) with tertiary institutions and their social and bureaucratic systems.

It is amazing how long you can be in an institution without realising or knowing about some feature or bit of it. Have you any of these stories about not knowing that something existed?

Ask your colleagues about their dealings with universities. You will find that there is no single story. Collect all sorts of anecdotes, not just the 'feel good' ones.

Sample letter of application

handout **1**

My reasons for wishing to undertake tertiary studies are many and varied. Even though they range from the idealistic to the pragmatic, I believe that all of my reasons have merit and are worthy of due consideration.

I should begin by pointing out that, as a secondary school student, it was always my intention to pursue tertiary studies. However, owing to socio-economic factors, not only were my plans thwarted, but so too was my confidence and ability to apply myself to further study.

My family background gave rise to long term problems and complications which seriously affected my academic performance when I was younger. I was orphaned as a child and, as a result, most of my childhood and adolescence was spent in foster care. Much of this period was fraught with considerable conflict and unresolved grief. Although I managed to reach sixth form at secondary school, I failed to matriculate. In retrospect, I believe I was suffering from quite severe depression caused by an accumulation of difficulties over the years. This had a severe impact on me and, when I look back, I am surprised that I even managed to complete sixth form.

Despite my earlier lack of academic prowess, I now feel motivated and capable of fulfilling my original intention of completing my formal education. I regard the attaining of academic credentials as a means of improving my self esteem and status at home and in the workplace (particularly as a woman, and therefore as a member of a disadvantaged group, I believe this to be especially the case). What's more, as the mother of two daughters, as well as someone with strong feminist sentiments, I believe that it is valuable to act as a role model by acquiring skills, confidence and knowledge afforded by higher education which may enable me to make informed choices about my own actions and, in so doing, increase my own children's perception of what is attainable for them in the years to come. Moreover, as it is important to me to realise my own potential, I perceive tertiary studies as an avenue for the achievement of this goal.

I am aware that a degree course does not guarantee a job, or a better job, but in fact, it does involve the development of skills and capacities which are valuable to an employer.

Thus, as a current member of the paid workforce, together with the expectation that I will probably remain in this workforce for another 25 years at least, I am interested in improving my image and confidence by gaining formal credentials so that my options in paid employment may increase.

My application preference for the Australian Cultural Studies degree course is based upon my already substantial focus on social sciences and humanities. My recent passes in VCE. 'Women's Studies', 'Human Development and Society' and 'Australian Race Relations' should prove to be a worthwhile introduction into this course as should be my considerable work experience in the public service, the hospitality industry and nursing. These positions have brought me into contact with a great many people from a whole range of cultural backgrounds. This contact has required me to confront many and varied cultural issues. Similarly, my marriage to a first generation Australian from an Italian family background has heightened my awareness and appreciation of Australian society.

Since 1986, whilst working part-time as a nurse and full-time as a mother of two children (one a step-child) I have successfully completed two VCE subjects. I have found this study to be fascinating and it has opened up understandings and ideas that have helped me formulate a new perspective on what study is all about. This year I have undertaken another VCE subject as well as the 27-week 'Return to Study' tertiary bridging course currently being offered at Footscray College of TAFE. Subsequently, I now feel confident that I have the ability to successfully complete the demands of an Arts degree at university.

Sample autobiography handout 2

I believe that my family background has given rise to long term problems and complications which seriously affected my academic performance when I was younger. However, I now feel that due to the successful study over the past several years, I am able to confidently undertake further study.

My father, a returned serviceman, died of war-related disabilities when I was two years old. My mother's mental health failed many times over the ensuing years which resulted in her undergoing long periods of hospitalisation. One of my earliest memories is of being placed in a children's home at the age of four years old and of experiencing the resulting grief associated with maternal deprivation. Apart from my stay at the children's home, my older sister and I were fostered out, usually separately, to families within our surrounding community.

When I was eleven years old my mother died from cancer. While I was aware that she was not well, I had no idea she had cancer and was so ill. Her death left me in a state of shock and bewilderment. However, the following years were even more traumatic. My sister and I were placed in the care of a guardian, a forty year old unmarried woman living in our local area, who was previously unknown to me. Although her intentions were probably admirable, there was a great deal of difficulty on all our parts in adjusting to the new situation. My guardian was a teacher in a private school, an ex-missionary and a woman with puritanical ideas. There were many confrontations and rules which led to much arguing and stress. It became clear that she resented the situation for which she had volunteered. After one year, my sister left and I was truly on my own with my guardian.

The successive years were very unhappy for me and were fraught with much conflict and unresolved grief. I was adjusting to the loss of my mother and sister while, at the same time, also trying to fit into an entirely new lifestyle. This change of lifestyle involved loss of previous relationships — particularly my god-parents and uncle — for reasons that were never explained to me. Although they had always been kind to us, it seems they were considered 'unacceptable'. I also had to change schools and attend the private school at which my guardian taught, thus coming under her surveillance twenty-four hours a day. Her background, attitudes and values were extremely foreign to what I had previously known. I now understand that not only did she give me a measure of stability in my life but, also, she was, for her time, a very strong, independent woman who was, in some ways, a good role model. However, her expectations and lack of warmth put extreme pressure on me during my adolescent years, and even though I lived with her for seven years, we still have not resolved these issues, and have had very little contact since.

Although I managed to reach sixth form at secondary school, I failed to matriculate. In retrospect, I believe I was suffering from quite severe depression caused by an accumulation of difficulties over the years: death of both parents; a number of foster homes; residence with a total stranger; my sister leaving after a year. All these had a severe impact on me. When I look back, I'm surprised I managed to complete sixth form.

After unsuccessfully completing year 12, I attempted it again the following year. Once more there were great changes. I shifted from the controlled environment of my guardian and a private school, to a fairly radical high school and to sharing a one-bedroom flat with two others on a government education allowance. This was not an environment conducive to study and I now realise that I had no idea how to apply myself in this situation. As a result, I left formal study, to find out more about myself and the world – a step which has been very worthwhile and necessary.

After leaving school I was employed in the Commonwealth Department of Social Services for approximately eighteen months. The subsequent five years were taken up with waitressing in large city hotels. In 1977 I was re-employed in the Social Security Department. In 1981 I undertook retraining as a State Enrolled Nurse. Since 1986, whilst working part-time as a nurse and full-time as a mother of two children (one a step-child) I have successfully completed two VCE subjects. I found this study very fascinating and it has opened up understandings and ideas that have helped me to formulate a new perspective on what study is all about. This year I have undertaken another VCE subject as well as the 27-week 'Return to Study' tertiary bridging course currently being offered at Footscray TAFE. Subsequently, I now feel confident that I have the ability to successfully complete the demands of an Arts degree at Melbourne University.

While it is my aim to gain tertiary qualifications to broaden my education and, hopefully, enhance my employment opportunities I believe, that with my background and current demonstrated success with formal studies, I am deserving of due consideration for special admission to the Arts Faculty at Melbourne University.

Sample letter of application handout 3

In support of my application, I wish to add, that I have a genuine concern for the educational needs of children of all ages. I am particularly interested in those who may be disadvantaged in any way. I enjoy working with children and have had a close association with the local Kindergarten over three years, 1985–1987 inclusive, in various capacities. I am currently involved with the local Primary School as a Parent Representative, participating in and attending as many functions as possible, taking my own studies into consideration.

During 1985 I undertook the Systematic Training for Effective Parenting (S.T.E.P) course run by Essendon Council. As a consequence of these involvements, I believe I am familiar with the current approach to the education and discipline of children. I have at times been responsible for the day to day care of children of varying ages and needs and feel that I relate well to children of all ages. Having worked in various fields over the years, I believe I have gained something from all of them, particularly in the respect of cultural insight. Further, being the child of migrant parents, I believe I can understand and empathise with the particular situation of migrant children in a whole range of cultural conflicts. I have personal knowledge of some of the problems encountered by children from non-English speaking backgrounds as I spoke little English when I first started school.

While I am certain that I want to pursue primary teaching, after looking into various courses, I am convinced that the Victoria University course is the one I would most like to pursue. The reason for this decision is two-fold: first is its emphasis on concrete experience; and second is the focus on multi-cultural studies. In regards to concrete and practical experience, I believe this would assist to make me a more able teacher and better able to relate to and understand children. As for the respect of multi-culturalism, I feel it is a very important area to be incorporated into any teaching course in contemporary Australia. The high esteem in which Victoria University is held by current and former students, was also a consideration. I have come into contact with past and present students of Victoria University, both during the course of my involvement with the local Primary School and in the course of my present studies. All cited the emphasis on practical experience and the quality of the course itself in recommending the Victoria University to me.

Recreational activities I have been involved in, where I have gained skills which I could adapt to the field of education include camping and photography. For six years I was a member of a four wheel drive club where, apart from typing and editing the club newsletter, I learnt many practical skills such as driving four wheel drive vehicles, how and where to strike camp, setting up tents, setting fires and general survival skills. I enjoy photography and regularly take photos; I also know how to develop and print black and white film. My father was a carpenter and taught me many aspects of building; over the years I have enclosed my balcony, erected framework and trellis, hung doors and completed a variety of repair jobs. I get a great deal of satisfaction from doing practical jobs and from the problem solving they require.

Finally, I have had first hand experience with children and education in the Western Suburbs and would like to continue this involvement in the capacity of a teacher. As a consequence of my past experience, I believe that I possess the qualities and commitment necessary to make a worthwhile contribution to the field of education.

Theme 4

Argumentative writing

Participating in a community of inquiry

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Theme 4 Units in this theme

Unit 11	**Knowledge as a debate** We describe the activities we take students through to alert them to the ways in which an academic text is always related to other texts and does not just represent the world. Here we show students the words and phrases used in academic writing to distinguish a writer's stance from other positions also represented in the text.
Unit 12	**Background to the essay** We outline how we distinguish between expository and argumentative writing. Here we revisit our early description of an academic discipline as composed of competing positions and use that to explain why most academic essays are structured as arguments. We then describe how we introduce students to some structures of argumentative text.
Unit 13	**Essay structure** We provide the opportunity for students to report positions and to take up a stance in talk before they write essays. We also discuss the structure of their essays.
Unit 14	**Writing the essay** We focus on positioning at the level of sentences.
Unit 15	**Presenting different positions** We continue to look at reporting other views and signalling disagreement or alignment with those views.
Unit 16	**Dialogic writing** We suggest there may be ways of conceiving argument other than as a fight between rival positions. Here we suggest that argument may be reformulated as a collaborative dialogue which both shapes personal identity and builds community.

Introduction to this theme

Presenting the facts

To this point in the course we have exposed students to expository reading and writing, to reading and writing 'facts' within a framework of concepts. We have looked at two ways of 'chunking' these facts, their pacing, their sequencing and the assigning of relative significance to adjoining text chunks by exploring a continuum from localised logical relations between sentences up to the generic roles played by chunks in an overall text.

Argumentative discourse

From now on in the course, we shift towards a focus on the rhetorical aspects of academic reading and writing, to academic discourse as reasoning with one another about what is true (argumentative discourse), rather than just describing the facts (expository discourse). From now on, we will focus on the way that academic discourse is in fact an on-going dialogue between subject positions and points of view.

We show students how they can see these discussions and disputes going on in a text. We introduce a new mode of writing, argumentative writing, as a way of modelling how they can participate in this dialogue. Alongside this shift and as an essential precondition for its making sense, we introduce new theoretical frameworks that are at odds with Toffler's industrialism. This means they are now faced with competing ways of construing social and historical 'content' they have only viewed through Toffler's eyes. From this point on, students will have to debate and reason out what they think, not just 'be Toffler'.

... we will focus on the way that academic discourse is in fact an ongoing dialogue between subject positions and points of view.

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Unit 11

Knowledge as a debate

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Unit 11 Outline

Notes

In this unit we introduce students to the differences between expository writing and argumentative writing using a critique of Toffler as an example of argumentative writing. Whereas Toffler was explaining the world, the Frankel text is arguing against Toffler. We remind students of the idea from the earlier part of the course that a discipline is a discourse community of competing theories. An argumentative text takes up a stance which positions it in a wider community of texts and stances. Note that these activities constitute more than one class.

- Reading of Frankel's 'Electronic Cottages'.
- Students mark the extract: 'Toffler's view'; 'Frankel's criticism of Toffler's view' and 'Frankel's view'.
- Presentation of OHT 1: 'Discipline as competing theories'.
- Presentation of OHT 2: 'Expository and argumentative essays'.
- Presentation of OHT 3: 'Model of argumentative essay structure'.
- Presentation of two versions of model essay: 'RTS is a disappointing course', to illustrate the differences between an expository and an argumentative essay. OHT5 summarises the differences.
- Presentation of the ideas of 'antithesis' and 'concession'.
- Practise using 'turnarounds' (concessions).

What you'll need

OHTs

1 **Discipline as competing theories**
2 **Expository writing and argumentative writing**
3 **Model of argumentative essay structure**
4 **RTS is disappointing (expository)**
5 **Adversarial essay structure**

Handouts

1 **Toffler critique: Boris Frankel**
2 **RTS is disappointing (argumentative)**
3 **Concessions**

Unit 11 Main ideas

Discourse

In the next six units, we introduce what are probably the key ideas of the whole course: the notion that academic discourse, especially in the humanities and social sciences, is a discourse of discussion, debate, argument.

Packaging facts

Until now we have focused on two aspects of academic discourse: the way it represents 'the facts'; and the way these facts are packaged into 'chunks' so that they can construct a text that moves from one chunk of information to another in a logical way. We have suggested that through reading Toffler students are initiated into a theory and come to see social reality through the lens of that theory. In terms of how students know the world, that is in terms of epistemology, students are absolutists in the sense that they come to believe that the view they have learnt provides a conclusive and compelling explanation of many changes in social life they have experienced.

But from here on in the course, we focus on the fact that academic disciplines are discourse communities built around formulating, discussing, disputing, and clarifying problematics. Students come to learn that not only do academic disciplines provide compelling explanations of different aspects of social life but that these explanations are contested by other compelling accounts. Again, in terms of epistemology, we hope students are able to enter into different and competing perspectives, including being able to recognise that the stances they take up on any particular issue are perspectives as well. We do this by introducing perspectives which unsettle the perspective students have been inducted into. Just as students have grown comfortable with being Toffler, they are introduced to other theories which challenge that perspective and so challenge 'who they are' as Toffler. What for students were the principles *in reality* that created order out of random experiences, are in turn understood as terms within a theory or perspective. The other positions that students read enable students to see that Toffler's principles are not *the* way of describing reality but one way among others.

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This appreciation that knowledge (academic discourse) is neither a collection of facts, nor an inclusive explanation of the world, but a permanent engagement with different perspectives on the world is a new epistemological position. An epistemological position is 'a person's concept of the origin and nature of knowledge and of themselves as a knower'. Different views of what knowledge is, are different epistemological positions. To participate in this aspect of academic discourse, students need to learn how to argue in the sense of articulating and responding to what others say. They need to be able to do this orally in seminars and tutorials, and also in their essay writing. It is through this process that students come to adopt different and new epistemological positions. To explore this facet of academic discourse, we will introduce students to the argumentative essay, the representative genre of academic discourse in the humanities or social sciences.

Epistemological positioning in academic writing

So, what is epistemological positioning in academic writing and what does it look like, how is it realised in the actual language of the writing? Epistemological positioning is the angle, the attitude, the ethos, the subject position, the valuings espoused by a writer. Any utterance construes epistemological positioning, but for our purposes here we are particularly interested in epistemological positioning in relation to an academic discipline as a community of epistemological positionings concerning a common field of knowledge.

Positioning in a discourse community

The way a text positions itself within a heterogenous social world of other texts and other positions, we will call 'epistemological positioning'. Epistemological positioning is shown by textual features concerned with the social life of the text, with portraying the social topography of the disciplinary world in which the text exists. In this session we help students see textual features exhibiting epistemological positioning.

Epistemological positioning: what markers read for

More specifically, the reason we are so interested in epistemological positioning is that it is epistemological positioning that essay markers and examiners of undergraduate essays read when assessing student essays. Of course markers are checking the overall global generic structure (does its Introduction frame the question? does the synopsis predict the stages of the essay?), 'correcting' matters of usage, vocabulary, punctuation and grammar, and noting the coverage of the content or field dealt with in the essay (range of cases, authors, concepts, depth of detail, extent of reading). But more importantly, they are reading 'between the lines' to read how a student is positioning themselves in relation to the multidimensional space that is a discipline. What they are trying to read off the linguistic surface of the student essay, is the epistemological positioning that a student is taking to the theories, modes of reasoning, concepts, aspirations, values, history, practical applications, debates that constitute an academic discipline. They are trying to read what we will call the student's epistemological positioning.

Epistemological positioning is the stance a student takes up within the discourse of a discipline of knowing. One can position oneself along many dimensions – socially, interpersonally, ethically, politically, culturally – but our interest is in how students position themselves intellectually and how this is displayed or enacted in their essays. What we are interested in is how we can help students to demonstrate their relationship to the ideas they are writing about in their writing; how we can help students to extend their writing so that they can put their epistemological positioning into writing.

Language work as a point of intellectual leverage

We also focus on the linguistics of epistemological positioning to provide an occasion for students to work on such matters as metadiscourse. By being alerted to the way that language can construct and construe an author in terms of a particular ethos or epistemological positioning, students can begin to realise that knowledge is not just a matter of 'theoretical' facts, it is also a matter of investments, commitments, judgements, values. And students are shown that disciplines themselves have expectations concerning epistemological positioning; that you get marked in terms of your epistemological positioning, not in terms of your neatness, the correctness of your language, or your encyclopedic knowledge of the facts.

And students are shown that disciplines themselves have expectations concerning epistemological positioning; that you get marked in terms of your epistemological positioning, not in terms of your neatness, the correctness of your language, or your encyclopedic knowledge of the facts.

Furthermore, by bringing these matters to the attention of students, we bring them within the compass of conscious or deliberate deployment. Instead of positioning themselves unwittingly and intuitively only, they can now position themselves self-consciously and reflexively. They can now lie about their epistemological positioning. They can now dissimulate their relationship or involvement in a discipline. If the definition of language as opposed to animal signalling is the possibility of 'lying', then our students are now humans in their dealings with their 'watchers', their teachers who are intent on surveilling the disciplinary subjectivity of students. Now students can 'play the game' back. They can 'give them what they want' while retaining a more personal positioning in relation to the subject they are studying.

As we have pointed out before, making the workings of language more conscious also means that students can 'try on a particular epistemological positioning for size'. They can explore, pretend, dissemble without having to commit themselves fully. In this way, we would claim, they can both learn what the discipline expects and how to satisfy this expectation, whilst retaining other more complex, ambivalent or critical stances.

Oh! for a theory!

Unfortunately, we do not have a coherent theory of epistemological positioning to offer. We wish we did! You may notice gestures towards such a theory scattered throughout this manual:

- in the theories of reading (in *Key ideas underpinning the course*)
- in the theories of critique (in *Key ideas underpinning the course)*
- in the continuum of genres
- in the very staging of the reading and writing tasks of the curriculum (from expository to adversarial to dialogic)
- in our use of *Women's Ways of Knowing* to read *Educating Rita* (Unit 20).

What we need is some sort of theory that can map or co-pattern all the following dimensions:

- the linguistic patterns realising different epistemological positions in student essays
- the different epistemological positions enabled and constrained by different modes of writing
- the intuitive unself-conscious marking patterns and patterns of assessment invoked by teachers in disciplines
- the staging of epistemological positions dealt with in a curriculum
- the epistemological positionings students bring from their prior life experience and educational experience
- the epistemological positions though which students pass in learning to participate in and become invested in a discipline of knowledge
- the larger movements of ideas, theories and paradigms in the evolution of the discipline
- the epistemological positionings carried in cultural and social systems, epistemes or epochal patternings.

As you can see this is a bit of a tall order, yet it is what we need if we are to make any more progress in these matters. It is even a taller order to do it without being ethnocentric and Whigish.
(See Martin and McCormack, http://home.vicnet.net.au/~twt/jim_Rob.html for an early attempt to address these co-patternings in a responsible way.)

Reality versus subjectivity

As we traced in the Introduction, we can say that the realms of 'is' and 'ought', of fact and value, of theory and praxis fell apart around 1640 with Descartes and the development of modern scientific discourses. Going back for a moment to the ideology of scientific knowledge as an objective rendering of reality, we can see that modern scientific writing usually operates under the myth that there are no stances, that stance is simply the illegitimate intrusion of personal feelings into what should be purely objective.

As Lemke points out:

> The absence of human agents in technical discourse is actually a bracketing of human agency … Matters of human judgment, and of fallible practice, are backgrounded by agentless process forms (passives, nominals, some non-finites) in such a way as to avoid provoking the automatic response to finite processes that announce 'It is' or 'He did,' namely: 'Is it?' and 'Did he?' … Again, this is only the most obvious case of the general avoidance of grammatical forms and discourse features that foreground the interpersonal, value-orienting, polemical dimension of language in use.
>
> … Especially in the 'hard sciences,' which offer the paradigm case for this kind of discourse, there is little explicit polemic, and only very limited and stereotyped use of Modality (eg. 'the evidence suggests' or 'the effects may be due to'), which serves rather to emphasise scientific cautiousness about conclusions – and so the reliability of what is stated without reservation – than as an invitation to consider the fallibility of all absolute statements. Technical discourse is also dominated by third person forms. No 'I' speaks to a 'you', no space for dialogue, disagreement, or differing points of view is opened up this way either. (Lemke, 1987)

In its own terms, technical discourse minimises its use of the interpersonal, exchange, and dialogical resources of language because it is a value-neutral, objective reportage of 'the facts'. It presents the facts, speaking for themselves, and not the mere opinions of researchers. Its general conclusions are meant to be universal, within the limits set for the subject.

Now from the point of view we are putting, the claim or assumption or pretence that there are no epistemological positionings, that everyone can or should or does share the same neutral objective universal picture of reality, is a fiction and is itself an epistemological positioning.

Now from the point of view we are putting, the claim or assumption or pretence that there are no epistemological positionings, that everyone can or should or does share the same neutral objective universal picture of reality, is a fiction and is itself an epistemological positioning. The claim to neutrality is a rhetorical ploy; there is no neutral epistemological positioning. So the claim to objectivity is in fact an epistemological positioning which tries to delegitimate other points of view, that tries to pretend that its own view is universally true, that the truth has been found, and that all other points of view are illusion, delusion or subversion. 'I' am being objective and just reporting the facts, 'all you others' are being emotional, subjective or swayed by your interests and prejudices.

Science: the epistemological positioning that isn't an epistemological positioning

Now it is important that students realise that some disciplines see themselves as progressively uncovering truth; they see themselves as sciences. These disciplines that frame themselves as sciences will invariably present themselves to students as already possessing many truths and they will apprentice students into these already known and settled truths in undergraduate courses by means of 'textbooks'. Those topics or issues that are still controversial are reserved for higher and later studies.

Usually these textbooks will fudge a lot and try to find ways to allow competing paradigms to live harmoniously within the pages of a single textbook. Actually we find it hilarious that, say, psychology is still taught in first year university courses via fat US textbooks that do their best to pretend that Behaviourists, Cognitivists, and Freudians all live together in harmony in the 'House of Psychology'. These textbooks try to maintain this fiction by organising the different paradigms into different topics, which can then be insulated from one another in different chapters. In other words, different epistemological positionings or perspectives within psychology are represented as simply a focus on different aspects or topics of a common neutral field. Only in later, article-based courses is it revealed that of course these different paradigms or research programs are all at loggerheads and construe the field itself in completely different ways. They do not even agree about what a human being is. They do not agree about what Psychology is or should be. Nor do they agree about what sort of knowledge Psychology does or should produce.

Still, it is important for students to realise that many social sciences courses do construe their discipline as a science, as already knowing some things (in their textbooks) but in the business of finding out more (in journal articles reporting state of the art research). In such disciplines there will be canonical definitions and theories and ways of saying things. Martin (Halliday and Martin, 1993) uses the term 'technicality' for this congealing, this textbook consensus about:

- what something is and how to identify it (definitions)
- how it relates to other things (taxonomies)
- what causes it (implication sequences often distilled into names eg 'viral flu' is flu caused by a virus).

Philosophy: endless clarification

At the other end of the spectrum from sciences is philosophy which defines itself as 'in pursuit of truth because it does not yet possess it'. Thus philosophy typically does not use textbooks. It uses either contemporary 'state of the art' articles or 'classic' texts from the history of philosophy (Plato, Descartes, etc). It is important to note that the classical articles are not treated as either superseded error nor as settled truth. Rather they are treated as if they were contemporary articles.

Students are expected to engage with them as if they were contemporary, and lecturers will interpret them in a contemporary way, in a way that brings out their relevance to contemporary issues and debates. Philosophy does not frame itself as a progressive discipline gradually uncovering the truth a bit at a time, (although there is a strand of analytic philosophy that sees itself this way and would like to transform philosophy into a progressive science).

The human and social sciences

Caught between the sciences at one end of the spectrum and philosophy at the other are the human and social sciences. Within all of these disciplines – whether it be economics, psychology, anthropology, linguistics, sociology, history, education, literary theory, geography, or politics – there is an ongoing conflict between two paradigms. One paradigm pulls towards the science end of the spectrum, the other paradigm pulls towards the philosophy end of the spectrum. So, with the human sciences the tension between two pictures of knowledge and of what a discipline is, and of what the texts within a discipline are doing, and of what students are doing to become members of that discourse community, and how they learn and show that they should be considered contributing members: all of these are essentially contested, always at issue and only temporarily suppressed. To this extent these subjects are saddled not just with arguments between points of view but with arguments over what the very subject itself is or should be because the competing points of view or paradigms imply fundamentally different views of what the subject is, of what it is trying to do, of its purposes, of how to judge success, of what is valuable or fruitful, and so on. These battles take place not just in academic text but around them: in the selection of referees, in the editorship of journals, series or publishing houses; in the control of curriculum and appointment of professorships and lecturers; in the awarding of marks, scholarships and mentoring.

The dualism of modernity

As we can see the divide between theory and practice is deeply etched into the forms of modernity. For our purposes, we will summarise these oppositions in the chart on the next page.

The dualism of modernity

Meanings being foregrounded	**Content — 'the world'** Ideational (Halliday) Presentational (Lemke)	**Community — '*our* world'** Interpersonal (Halliday) Orientational (Lemke)
Role	picturing the world	describing and commenting on other people's pictures of the world
Epistemology	objectivist, realist: assumes a single Truth that is universal	relativist, sceptical: assumes there is a plurality of views
Disciplines	sciences – objective knowledge of reality	humanities – a dialogue about how to interpret who we are
Genre	exposition (content-focused discourse)	argument (other-focused discourse)
Other voices	cites the 'findings' of authorities	cites competing viewpoints
Author	a hidden impersonal 'knower'	a more visible assessing 'thinker'
Wording	neutral, transparent vocabulary	oriented, value-laden wording
Orientation of metadiscourse	tends to be 'logical' and content-oriented	displays author as judging, assessing subject
Relation between clauses and text chunks	rhetorical schemas • describing field relations • explaining events, relationships • elaborating statements by illustration, instances, examples • defining technical terms	defining interpersonal rhetorical schemas • stating other positions • responding to other positions • conceding potential weaknesses in your own view • reformulating

Figure 5: The dualism of modernity

Activity guide

11

Summary

In this session we explain the difference between expository writing (which sees itself as only answerable to the facts) and argumentative writing (which sees itself as answerable to the ongoing debate between other positions within a discipline).

Argumentative essays are essays that articulate and deal with competing positions in the discipline. Argumentative essays present other positions that differ from that espoused by the writer and comment on them in such a way as to lead the reader to appreciate the writer's position.

We use two key structures to spell out this aspect of academic discourse: Antithesis and Concession.

We show how these rhetorical structures operate at both micro and macro levels. At the sentence (clause complex) and paragraph levels, we articulate concession as a way of acknowledging other positions while insisting on your own. At the level of the overall text (genre), we teach students a new set of principles for structuring the unfolding of their essays, which is different from the expository modes of text development we have taught so far.

Activity 11.1

Frankel's Electronic Cottages

- We read through the section on electronic cottages by Frankel (**Handout 1**). We point out that Frankel is concerned with the same issues as Toffler. We alert students to the fact that Frankel does not just present his views about the issue but reports what Toffler is saying and then criticises Toffler's view.
- We ask students to mark the section where Frankel does so by writing phrases like 'Toffler's view'. We show students where Frankel criticises Toffler's view and again ask students to make a marginal comment such as 'Frankel's criticism of Toffler's view'. Finally, we indicate to students where Frankel states his view about the issue and again students make a marginal comment.
- We tell students that Frankel is not just *explaining* how the world works but is *arguing* against Toffler's view.

- We explain to students that Frankel's text is an example of the way that academic texts take up positions, intervene in debates, argue against other views, comment on one another, etc. At this point we also tell students that, so far in the course, they have 'been Toffler' but that from now on they will learn that there are other views about the same issues that Toffler discusses, views which challenge Toffler's views. We explain to students that they will be introduced to these views and that they will have to argue for a view, taking Toffler's view and the others into consideration.

Activity 11.2

Disciplines as competing views

- At this point we remind students of the earlier part of the course when we discuss the nature of academic knowledge and we revisit the idea that a discipline is made up of competing theories. We show the diagram of **OHT 1,** *Discipline as competing theories,* and explain how a discipline is not a settled body of knowledge, but a discourse community of competing views. We explain that Frankel's criticism of Toffler is an example of competing views within a discourse community.
- We give a couple of explanations of the point of academic argument. One explanation is to say that a writer tries to show that their view is more reasonable than other views in the discipline so that (in principle) all participants in the debate will want take up that view. So, in the Frankel critique, we say that Frankel is trying to persuade readers to give up Toffler's view. Another way of describing what is going on in academic debate is to say that a writer tries to clarify a position by distinguishing it from other positions on an issue. A writer cannot define a point of view without defining it in relationship to other views. So, in terms of the Frankel critique, Frankel's viewpoint only exists as a point of view in its difference from Toffler's view. Frankel needs Toffler in order to be Frankel! The first way of talking perhaps puts a little more stress on the notion of argument as adversarial, the second on the notion of argument as dialogue, collaboration or expression.

Activity 11.3

Explaining the difference between expository and argumentative essays

- We talk to the table, **OHT 2**, *Expository writing and argumentative writing*, to explain the difference between expository and argumentative writing.

  We explain how focusing on taking up a stance towards competing views leads to essays with a different essay structure from essays that focus on expounding a neutral body of knowledge about a domain of objects and their relationships.

- We show **OHT 3,** *Model of argumentative essay structure,* and explain the schematic structure or chunks of an expository essay

  We point out that an argumentative essay has to do the following four things:

  - report other positions
  - undermine other positions
  - state the author's position
  - concede to other positions.

Then, to lighten things up a little –

- We show **OHT 4,** *RTS is disappointing (expository)* and give out **Handout 2,** *RTS is a disappointing (argumentative)* and compare the two versions, showing students how other points of view have been slotted in before the writer's own claim.

  We explain how Section 1 and 2 in their earlier essays involved a contrast between different times and that often in expository essays the contrast is between different times or aspects or regions of the world.

  We point out that in argumentative essays the contrast is between different views, between other views and the writer's views. Halliday calls this **antithesis.**

  Antithesis uses other propositions, viewpoints, theories or claims in order to help explain your own. Antithesis assumes they can't both be right or true; you have to opt for one or the other.

  Here we highlight that whereas Section 1 of the expository version of the essay was about a 'thing' (schooldays) in the argumentative version of the essay Section 1 becomes a view ('it might seem that').

Activity 11.4

Antithesis and concession

- Having shown students that argumentative text involves a relationship between different views, we explain how argumentative essays have to acknowledge other points of view yet still put forward their own views.

- We go on to explain that other positions have to be presented and dealt with in an essay and the two ways of dealing with other positions are through antithesis and concession.

- We use the Frankel text (**Handout 1**) to explain what **concession** and **antithesis** mean.

  We mark the part of the Frankel text to illustrate them. Students then find more. In the past we would get 'hung up' on trying to describe exactly how they differ.

  But we tend now to say that we are not doing maths where there is a right and wrong and that sometimes the differences between one concept and another are a little fuzzy. But students do need to get a sense of the difference between 'rejecting outright' and 'acknowledging, but still rejecting'.

- We use **Handout 3,** *Concessions* which lists a lot of ways in which a writer can respond to another position or viewpoint to show the metadiscourse that goes along with antithesis and concessions.

Activity 11.5

Practising concessions

- Students make up oral concessions
- Students continue to read together in pairs identifying concessions in a selected text
- Students select sentences that simply assert and invent (one or more) concessions to place at their front as Theme. The structure will be:

  Although … concede, assert.

Epistemological positioning

Academic text consists of more than just 'facts' and 'chunks'. There are also signals about epistemological positioning, persona and the authority of the author. We are calling this dimension of academic discourse Epistemological Positioning.

- Epistemological Positioning is the positioning of the author in relation to other stances or points of view within an academic field. We also think of it as relating to the 'epistemological positions' explored in social psychology.
- Epistemological Positioning is those features of academic text that indicate the author's stance, point of view and the point of the text in relation to other authors, positions, theories, goals, and objects in their field or discipline. This aspect of academic discourse is foregrounded in argumentative prose. The best place to find these meanings is at the beginnings of chunks in the metadiscourse and sentence modifiers (Halliday's conjunctive and modal adjuncts) framing textual and interpersonal Theme.

This new dimension of academic text is a sign that academic life is a matter of searching for the truth by comparing, contrasting, arguing for and arguing against other theories, paradigms and frameworks. No matter how disguised this might be, a discipline is a community of difference, a community of scholars conversing with one another through writings; a community constituted by different views. Yet these communities are (ideally) committed to the rule of proof, to settling 'who is right' by rational argument and proof, not violence or trickery.

Activity 11.6

Noticing epistemological positioning

Having introduced students to a text which criticises another text (Frankel criticising Toffler) in Activity 11.1, we now introduce students to the idea that academic text is dialogic; that is, is always being related to other positions.

At this point we move out of a specific discussion of how argument occurs in written text and raise questions about 'the nature of knowledge'.

- We introduce the phrase 'epistemological positions' to describe the different ways that people understand knowledge to be.

  We use Toffler's text as an example of one epistemological position. For Toffler, knowledge is *representing* a region of social reality. The writer understands himself, so to speak, to be taking a photo of reality. The written text is not taken by the writer to be a statement of his perspective of the world amongst other perspectives, but rather, just like a photo, a representation of the world itself. We explain to students that we required them to take up the same epistemological position as Toffler in their first essay.

- We point out that Frankel's text, on the other hand, indicates a different epistemological position. For Frankel, knowledge is *engaging in an exchange* with other positions in a particular field. Frankel understands knowledge to involve a social dimension, that writing about the world involves writing about other perspectives on the world. This might extend, as well, to appreciating that one is writing from a perspective oneself. This is certainly true of other writers like Haraway that we examine. This is a different epistemological position to Toffler's.
- We point out the metadiscourse that signals epistemological position as well as any words which indicate the writer's attitude.
- We read aloud Frankel's text (a couple of pages) while students read along and call out the metadiscourse at the beginnings and the attitudinal markers symbolising epistemological positioning.
- We read a couple of sentences trying to emphasise the metadiscourse or words which indicate attitude. We focus initially on the more accessible forms of interpersonal meaning such as metadiscourse at the beginnings of chunks, and lexical connotation.
- We stop and pick out some examples of these words. We don't make a big issue of this. If students can't see any fairly quickly, then we just pick some out ourselves, and get onto the next couple of sentences.
- We keep doing this a couple of sentences at a time. Students should quickly get the hang of picking out the 'emotive language'.
- We keep pushing students to find more and more and we don't try to arbitrate on whether a particular suggestion is or isn't appropriate.

We would like students to eventually realise that everything is attitudinal; that it is an aspect of every word, every phrase, every clause, every clause relationship and so on. We want students to 'see' that texts do not just mean in relation to a world they represent, but also in relation to other texts they interact with; that texts participate in a community of discourse and discussion.

If they end up confused because they can't pick out the bits that are 'emotional' from the bits that aren't, then good! That's what we are hoping they'd realise!

Activity 11.7

Practice identifying positioning

Students continue to read together in pairs identifying which linguistic features show epistemological positioning:

- Have students read in pairs
- Tell them to pick out and explain to one another bits indicating epistemological positioning.

Further activities

Language of Stance Thesaurus

Work through the *Language of Stance Thesaurus* with students

- Explain any unknown cases
- Scan selected readings to find examples
- Invent sentences with them.

Some more activities on positioning:

- Have students convert from specific attribution ('Alison said that …') to generalised attribution ('It is sometimes said that …')
- Have student dialogue where one student asserts a view ('Sociology is boring') and the other student reports it ('John said "Sociology is boring" and also 'John thinks that sociology is boring').
- Make up some cloze exercises where you 'white-out' some of the language realising positioning and students have to modify the text.
- Have students mark the language realising positioning in some academic text and compare their results.
- Listen to a speech or lecture by a speaker or politician for which you have a written copy and get the students to mark the language realising the positioning in the speech.
- Try different speeches, one using colloquial metadiscourse, the other more formal, so that students can notice the difference the metadiscourse makes in the tone of a speech.
- Get one of those nonsense speeches by Peter Sellers or Fred Dagg (John Clarke) which say nothing and are almost all metadiscourse.

Teacher reflections

Disciplines

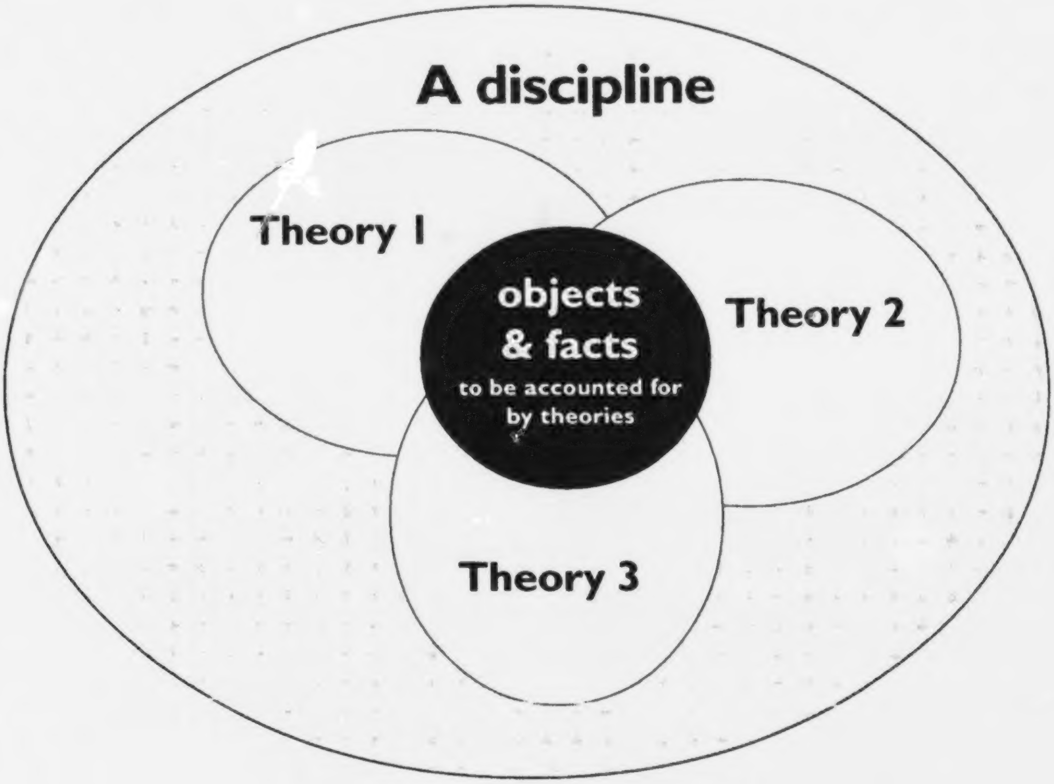
Different disciplines, even different courses or lecturers, have different attitudes to the degree of argumentation or exposition they foster or allow. Can you think of any contrasts you experienced in your education?

Some disciplines such as sociology can be construed as, on the one hand, repositories of scientific knowledge or, on the other, dialogic discourse communities. Have you ever experienced this difference of interpretation of 'what the game is'?

OHT 1

Disciplines as competing theories

A discipline consists of competing theories or paradigms


A discipline
Theory 1
objects & facts
to be accounted for by theories
Theory 2
Theory 3

OHT 2 Expository writing and argumentative writing

Meanings being foregrounded	**Content: 'the world'** Ideational (Halliday) Presentational (Lemke)	**Community: '*our* world'** Interpersonal (Halliday) Orientational (Lemke)
Role	picturing the world	describing and commenting on other people's pictures of the world
Epistemology	objectivist, realist: assumes a single Truth that is universal	relativist, sceptical: assumes there is a plurality of views
Disciplines	sciences – objective knowledge of reality	humanities – a dialogue about how to interpret who we are
Genre	exposition (content-focused discourse)	argument (other-focused discourse)
Other voices	cites the 'findings' of authorities	cites competing viewpoints
Author	a hidden impersonal 'knower'	a more visible, assessing 'thinker'
Wording	neutral, transparent vocabulary	oriented, value-laden wording
Orientation of metadiscourse	tends to be 'logical' and content-oriented	displays author as judging, assessing subject
Relation between clauses and text chunks	rhetorical schemas • describing field relations, • explaining events, relationships • elaborating statements by illustration, instances, examples • defining technical terms	defining interpersonal rhetorical schemas • stating other positions • responding to other positions • conceding potential weaknesses in your own view • reformulating

OHT 3

Model of argumentative essay structure

Introduction	**The issue**
articulating the problematic	set up the problematic and how the positions are arranged around it
Section 1	**Presenting other positions**
responding to other positions	spell out the inadequacies, the one-sidedness, the partiality, the gaps, the lack of scope, the incoherences
stating your own position	expound your own view emphasising how it deals with those things not handled satisfactorily by the other positions
conceding common ground	acknowledge possible difficulties in own position, but re-assert strengths of your own position
Conclusion	**Solved**
solving the problematic	reiterate the movement from 1 the problematic *to* 2 inadequacy of other positions *to* 3 the validity of your position.

OHT 4 RTS is disappointing (expository)

'RTS is a disappointing course.' *Discuss.*

Introduction

Good learning is a result of an organised supportive atmosphere. At school learning was a pleasure. However, the Return to Study course is a painful waste of time.

Section 1

School days were a time of learning and joy. The classes were carefully structured: first 'show and tell', then word study, then arithmetic, then recess. The teachers were warm and caring. Even the buildings and environment were stimulating.

Section 2

However, unlike the joys of school, the current Return to Study course is a disappointment.

The Return to Study course is a financial rip-off. There is a $50 enrolment fee. The text is over-priced at $14.00. Even more wasteful is the $20 materials fee for a bunch of shoddy handouts.

Not only is it a waste of money, the Return to Study course is also disorganised. There are too many handouts. There are too many teachers. Finally, the book itself is unintelligible.

Not only is the Return to Study course both over-priced and confusing, it is also boring. The room is dreary. The book constantly repeats itself. And even more importantly, the teachers mumble in a monotone that sends everyone to sleep.

Conclusion

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed, and devoid of any interest or stimulation.

OHT 5 Adversarial essay structure

In the preceding Expository essay

- **Section 1 was about schools**
- **Section 2 was about the Return to Study course.**

This organisation in terms of two topics has to change in an Argumentative essay.

The organisation now has to be:

- **Section 1 states one position (other position)**
- **Section 2 states another (your own position).**

So, this time the ideas have to be re-structured so that Section 1 is not only about schools, but presents the argument that 'the Return to Study course is better than schools were'. It will give some reasons for thinking this.

Section 2 will then reply by introducing new considerations that count in favour of schools. It also undermines the points made in Section 1 by recontexting them in a new light (e.g. despite the good location, the room itself is dreary).

Toffler critique

Boris Frankel

handout **I**

The following extract is taken from *The Post-Industrial Utopians* by Boris Frankel (Polity Press, Cambridge, 1987, 149–154).

The Electronic Cottage, Gender Roles and the Labour Process

Much has been said in the mass media and specialised journals about the growth of home-centred work. It is important here to distinguish between likely developments in the next twenty years, and the more futuristic images and predictions. Given the rapid developments in communication and information technology, one cannot doubt that fundamental changes are occurring in existing labour processes. With videotex, teletex, word processor, facsimile and other machines, information networks, micro-electronic processors, and the current development of voice-sensitive computers, it is not only telecommunications that have undergone a technical revolution. Newspaper articles and television programmes constantly inform us of innovations in the banking, health, social services, education, entertainment, retailing and other industries, which are changing before our eyes. In France, the government has a plan to provide the country's 30 million telephone subscribers with video display units and information terminals by the 1990s. In other OECD countries the race is well under way to implement fibre-optical technology, to multiply cable networks, to extend and refine existing communications with satellite networks and elaborate private and public data bases. These technical and social developments progress at a rate which is much faster than any perceived change in Left or Right party policies, social policy and initiatives or social movement responses to the 'new technology'.

In chapter 1, I cited various studies which argued that the growth of new jobs in high technology professions and areas would be nowhere near as high as the growth in jobs for janitors, hospital orderlies, fast food servers and other unskilled occupations. Nevertheless, other analysts estimate that a minimum of 10 per cent of the labour force (and as much as 30 per cent) will work from home in the future. Toffler cites *Business Week* reports (in 1982) that, by the mid-1990s, 15 million people will be working at home in the USA. Whether these predictions will come true is highly debatable. But as Toffler argues:

> We cannot today know if, in fact, the electronic cottage will become the norm of the future. Nevertheless it is worth recognising that if as few as 10 to 20 per cent of the work force as presently defined were to make this historic transfer over the next 20 to 30 years, our entire economy, our cities, our ecology, our family structure, our values, and even our politics would be altered almost beyond our recognition.

Leaving aside the implications of home work for our values, our politics, our cities, I would like to discuss contemporary feminist concerns about the nature of labour within the new 'electronic cottage'. Toffler and other advocates of the 'electronic cottage' are aware of the completion of the historic circle – from cottage industries at the beginning of capitalist industrialisation, to the return to the home from the factory in post-industrial society. Now, we have been well aware, since Marx's work, that the factory system refined the logic of control and exploitation, compared to the semi-autonomous nature of traditional cottage industry. Two questions should therefore be posed to advocates of the 'electronic cottage'. First, is the paid work performed in the new 'electronic cottage' a return to the old form of self-exploitative piece-work? Second, in what way will the work in 'electronic cottages' be an improvement over the existing labour relations and conditions of employment?

Electronic home work is a relatively recent arrival, and little research has been done to ascertain the likely nature and conditions of labour. We do know, however that the bulk of existing domestic work (using micro-electronics) can be divided into basic data processing and typing (nearly all of which is performed by women) and professional and business work, for example that of architects, accountants, brokers (mainly performed by males). While women can also be found within the ranks of business and professional service workers, the gender division within the new communications and information industries largely reflects the discrimination against women in other industries.

Responding to fears about the new electronic piece-work, Toffler argues that

> These aren't illiterate workers just off some feudal manor. They are sophisticated workers, and they may, in fact, be able to use their home computers, video and telecommunications links to organise new networks, 'electronic guilds', new professional associations, and

> other forms of self-managed or self-protective groups. New forms of collective action will be possible too. Some day we may see 'electronic strikes'. I'd worry more about the conditions of the workers left behind in the offices and factories. Instead of resisting home-work, as unions typically do, the unions ought to be thinking imaginatively about how to set humane standards and how to help home-workers self-organise.

However, Toffler's sanguine attitude ignores a number of crucial factors.

First, it is true that the conditions of electronic 'out-workers' will vary according to the specific social conditions and laws in various countries. For example, in Baden-Wurttemberg, West Germany, there is a pilot scheme for female workers using visual display units at home, combining piece-work payments with full employees' rights to holidays and social security entitlements. But in countries such as the USA, where the union movement is weak, many women work for low piece-work rates without holiday and social security benefits. Even in West Germany, it is freely acknowledged by managers that the electronic home workers must forget about building a career and that, as more workers stay at home, the demands made by all workers will become less militant.

Second, Toffler is optimistic about the emergence of new self-organised networks and associations. But organising home workers has never been very easy. Home workers, the unemployed or recipients of social welfare, have suffered from isolation and apathy. While 'electronic strikes' may eventuate, one has no grounds to expect any social organisation of the electronic home worker that would go beyond a low level of militancy, historically typical of isolated, unpaid domestic labourers and welfare recipients.

Third, Toffler envisages that millions of professional and business people will work in 'electronic cottages' at the same time as society moves towards a demarketised future. But these two developments are incompatible. Either there is a proliferation of small businesses and marketed services from home, or there is a growth of non-marketed electronic home work free from the constraints of profit making activity. It is clear that those workers governed by piece-work or wage rates face a future in the 'electronic cottage' quite different from that likely for fee-for-service business people.

While there are many danger signals warning us about the new pitfalls associated with electronic home work, perhaps the most significant arise when we consider gender roles. Building upon the work of Richard Gordon, Donna Haraway draws attention to the way the new home-centred work is becoming feminised.

Work is being redefined as both literally female and feminised, whether performed by men or women. To be feminised means to be made extremely vulnerable; able to be disassembled, reassembled, exploited as reserve labour force; seen less as workers than as servers; subjected to time-arrangements on and off the paid job that make a mockery of a limited work day; leading an existence that always borders on being obscene, out of place and reducible to sex.

This prospect of deskilling, disassembly and servility is actually being realised for thousands of women in high-technology and information-processing industries. It is not accidental that employees in the computer industry generally regard work at word processors and other terminals (mainly performed by women) as low status, compared to the skilled and well-paid jobs in engineering, administration, electronics and so forth. If millions of existing jobs in high-technology industries are allocated largely on gender lines, then there is much to fear from a major synthesis of female domestic labour and electronic home work.

Toffler answers this feminist critique by claiming that the associated shift, from an economy based on muscle-power to one based heavily on mind-power, eliminates a crucial disadvantage for women. Moreover, working from home will allegedly lead to much more sharing of paid and unpaid domestic labour as men and women spend more time together. Toffler argues that women should welcome the Third Wave in general, as this new historical period will spell the end of the dominance of the nuclear family, the end of traditional gender roles, and the liberation of workers from lengthy hours of commuting – thus enabling them to devote more time to personal and communal relations. One would have to agree with Toffler that the 'electronic cottage' holds a potential for more liberated and egalitarian relations between the genders. But the obstacles to be overcome – especially those deeply entrenched inequalities based on gender, class, income levels and market relations – all make the future seem less liberating than Toffler's utopian scenario.

It appears to me that Toffler's image of work in the 'electronic cottage' is based upon a vision of highly paid professional or business types, earning enough to job share, free of piece-work and other exploitative conditions, and able to design their work – rather than that of a worker tied to a terminal (and left with all the domestic labour) with unemployment benefits often being the only real alternative to repetitive data processing. One thing is certain: electronic home work is increasing, and it is far from clear (depending on the level of social struggle), whether Toffler or feminist critics will be proved right about the labour process and gender relations. Defending the 'electronic cottage', Toffler argues that factory work destroyed rather than enriched human relations. 'Now, just when an alternative suddenly becomes historical possible, the factory is held up as an ideal! It's absurd.' True enough. But if the 'electronic cottage' becomes an extension of the factory, if relations between labour and capital do not change, if home workers are burdened with double work, and if communities are starved of social welfare, entertainment and other vitally needed resources and services, why should we welcome this potential centre of enslavement? Moreover, if the factory, office and other outside work spheres all become debased (through electronic home work lowering wage rates, and increasing domestic exploitation of women), then this will hardly constitute a positive alternative to alienated wage labour.

One of the key questions about the 'electronic cottage' has to do with the intended and unintended consequences when large numbers work in physical (if not electrical) isolation. We know that the development of the factory and office resulted in new political organisations of solidarity, new divisions between work and leisure, new relations within family structures and a dramatic transformation of the relation between town and country. Given the unplanned nature of existing developments in new technology, electronic home work and so forth, it remains to be seen whether urban life will be as heavily disrupted as was rural life during the development of industrial capitalism. But family relations, educational values and cultural life are not redefined simply because utopian theorists proclaim the virtues of the new over the old. We have also to ask whether particular cultural changes are compatible with the new material means of production, whether new lifestyles assist or run counter to the consolidation of greater equity, democracy and environmental harmony.

RTS is disappointing

handout 2

argumentative

'RTS is a disappointing course.' *Discuss.*

Introduction

Introducing the Problem: frames the issue & the competing positions

Even though there has been a lot of theorising about the significance of innate intelligence, in fact good learning is a result of an organised supportive atmosphere. Although many adults harbour painful memories, school learning was, for most, a pleasure. However, despite its reputation, the Return to Study course is a painful waste of time.

Section 1

Presents the other position: reasons why it may seem true

School days were a time of learning and joy. Admittedly, there was not much scope for individual initiative; however, the classes were carefully structured - first 'show and tell', then word study, then arithmetic, then recess. Of course, there was the odd misfit, but generally the teachers were warm and caring. Although built in the late nineteenth century, even the buildings and environment were stimulating.

Section 2

Discrepancy: introduces new considerations that cast doubt on the claims of Section 1

However, unlike the joys of school, the current Return to Study course is a disappointment. Whereas most short courses within TAFE are good value for money, the Return to Study is a financial rip-off. There is a $50 enrolment fee, even though students finish the course having learnt very little. While it is true that the text is quite interesting, it is over-priced at $14. Even more wasteful is the fact that, whereas most courses provide free materials, there is the $20 materials fee for a bunch of shoddy handouts.

Not only is it a waste of money, the Return to Study course is also disorganised. Although obviously the result of a lot of effort, there are too many handouts. While most classes function successfully with a single teacher, there are too many teachers. Finally, despite being superficially interesting, the book itself is unintelligible.

Not only is the Return to Study course both over-priced and confusing, it is also boring. Even though it has a good location on the second floor of a elegant building, the room itself is dreary. Toffler claims to be writing concisely, yet the book constantly repeats itself. And even more importantly, even though the rumble of traffic from Buckley Street does create problems, it is the teachers mumbling in a monotone that sends everyone to sleep.

Conclusion

Reiteration: re-states the relationship between other position and writer's position in a single sentence

Whereas schools were well-organised and productive, the current Return to Study course is over-priced, poorly constructed and devoid of any interest or stimulation.

Concessions

handout 3

Language for making concessions

Conceding a point

Of course
Admittedly
Certainly
It is true that
There is no doubt that
Obviously
No one would disagree with the view that
At first glance it might seem that
At first it might appear that
Initially it might seem that
A superficial reading might suggest that
At one level
On the surface

Re-asserting your point of view

However
Yet
Nonetheless
Nevertheless
In any case
For all that
In spite of
After all
All the same
On the other hand
By contrast
For all that

Unit 12

Background to the essay

Outline 246
Main ideas 247
Activity guide 252
Handouts 257

Unit 12 Outline

Notes	What you'll need
In this unit, we introduce the essay that the students will have to write. We explain that Toffler's view is only one theory and that there is a debate within the Social Sciences about the prospective futures of contemporary societies. Their task in the essay will be to take up a stance in relation to the different positions in that debate. However, before they can do this, they need to become aware of the different views and they will receive lectures and readings from Marxist and feminist perspectives.	**Handouts** **1 Metacommentary: Toffler and Giddens** **2 Extract from Gittins**

Note that these activities constitute more than one class.

- Handout of essay topics and discussion of argumentative writing in the context of 'an ongoing debate'.
- Lecture on Marxist analysis of social change.
- Reading of Giddens' text and discussion of ideas.
- Reading of Giddens to mark metacommentary and to compare with metacommentary in Toffler.
- Lecture on feminist analysis of social change.
- Reading of Gittins' text and discussion of ideas.
- Reading of Gittins to mark metacommentary and to compare with metacommentary in Toffler.

Unit 12 Main ideas

For the 'Main ideas' to this unit we would like to use an unpublished piece written by a colleague, Peter Moraitis, when we were still trying to fathom what exposition and argument were.

What is an argumentative essay? – Peter Moraitis

This article will argue that it is only when an empiricist conception of essay writing is rejected that we can understand the central features of argumentative essays. Adopting an anti-empiricist position means we can understand the nature of academic discourse, explain the nature of and reaction between levels within an essay, and grasp the meaning of 'audience', 'author', and 'reader' within the institutional context in which such writing occurs.

Empiricism: generalisation as induction

One common approach to essay writing is the notion that an essay is a personal opinion based on the facts. It is acknowledged that an essay is made up of two levels – usually described as general statements or statements of opinion, and statements of fact or evidence. According to this view, the higher level – the general statements – grow out of the facts, are inductions from the evidence. This is what lends them a degree of objectivity. Yet these statements remain personal opinions because they are interpretations of facts, facts that can be interpreted in other ways. The concepts which make up the general statement are the product of the student's mind wrestling with the facts and extracting a meaning out of them, precipitates of the reaction between each unique student and the facts. This metaphor of 'support', of statements being 'backed up' by others, seems to be corroborated by the sequencing of the information on the page – first comes the general statement and beneath it comes the facts 'holding it up' so to speak. This is what we mean by empiricism.

If this line is adopted in all its purity then presenting students with theoretical concepts is inadmissible. Students are thus left to flounder, uncertain about what they are supposed to do. (It is here that 'social class' becomes important). Teachers may feel sorry for the students and help them out with 'a few ideas' but doing so is really felt to be a sort of cheating.

However, the notion that 'opinion' must be based on 'the facts' poses considerable problems for student writers. How *much* evidence is necessary to support an opinion? What *sort of* evidence is relevant to the opinion? How is the contradictory evidence that can always be found to be handled? Should it be suppressed? More importantly, how can any authoritative generalisation be developed out of the particular facts when it is quite clear that there are exceptions and contradictory cases? For the student who takes the theory seriously, writing a truthful essay is an impossible undertaking.

The other problem with this approach is that the relation between an opinion and the facts supporting it remains obscure. Even if a paragraph does comply with the prescription 'general statement plus evidence', that does not suffice to write a good paragraph. This empiricist approach cannot explain why the semantic framing of the information at the subordinate level must be congruent with concepts at the higher level. But if this is not done the essay will lack thematic unity.

Opinions and positions

The nature and role of an argumentative essay needs to be reconceptualised. An argumentative essay is not primarily an opinion – at least we should distinguish between assuming a position with respect to a particular issue and stating an opinion. Issues, whether they exist within disciplines or whether of a general nature (i.e., the issues addressed in English courses), do not exist in a vacuum. They arise out of and are addressed by discursive bodies of knowledge which are as objective as the rocks around us and as the economy within which we live. These bodies of knowledge determine the limits of understanding, the positions, that can be taken with regard to any particular issue. Bodies of knowledge are determined by a fundamental problem area and are constituted by the range of possible positions that can be taken with regard to that region. Such bodies of knowledge are authoritative in the sense that their representatives, i.e., the position holders, administer entry into a particular knowledge domain. An essay then may be conceived of as a statement of a position within the range of related positions that define a body of knowledge.

'Positions' are the range of legitimate possible positions within a discipline and they pre-exist the person who wishes to make a statement within that discipline. Opinions, by contrast, may roughly be described as emanating from the person without having been put through the grinder of academic knowledge. This is not to say that opinions are subjective whereas statements of position are objective. Opinions in *an absolute sense* also pre-exist the opinion holder but they are the product of larger cultural processes, not just academic disciplines.

The statement that positions pre-exist any utterance within a discipline may seem absurd given that bodies of knowledge are in a constant state of flux, that new positions develop within disciplines with consequent effects on all existing positions within that discipline. In fact, the essay genre is usually the medium through which such change occurs. We began by distinguishing between 'opinion' and 'position' in that a position implies a body of knowledge, a field of discourse, which pre-exists the person within a particular intellectual field; that to make sense within an intellectual field a person must occupy a predefined position. Yet the fact that change occurs within disciplines seems to throw this whole distinction between position and opinion into doubt. So, we must make a further distinction between: learners of a discipline, and skilled exponents of a discipline. We should qualify the original statement: For learners of a discipline, entry to that discipline means the capacity to occupy a pre-existing position within that discipline. A student of a discipline is a person who is learning to take up a position within that discipline. The student's task is to actively determine the position they wish to achieve within the range of possible positions that constitute a particular discourse.

Essay questions and the identity of the author

Essay questions often take the form of a *statement* followed by the question 'Do you agree?' or 'What's your opinion?'. What's ambiguous about these questions is the use of the 'you'. A student who does not *understand* that they are required to respond to the positions behind the question, that is to take a position in relation to those positions, might think that they should put forward a personal opinion. Students often aren't aware that the 'you' refers to them 'as position holders in the particular discipline in which the issue has been raised'.

There is another issue behind the posing of questions such as 'Do you agree?'. Questions require students to make judgements about different theories, different positions, rather than simply present the *one* legitimate account as their own. Rather than regurgitate the one account, students must individuate themselves as theorists by the way they subordinate other positions to their own position. In other words, the individuality of the author emerges as an effect of the super-ordination of one position over all the other positions.

The notion then that an argumentative essay is a statement of a position in the sense developed above has considerable implications for the teacher in the classroom. At least as far as this kind of writing is concerned, it means that the teacher should not just provide 'a content' for student exploration and expression. Rather, students must be initiated into the 'terms of the debate' – the legitimate positions and framings relevant to that content that make up the discipline – and helped to locate and articulate a position. General statements do not arise out of a consideration of facts or content; the concepts derive directly from the discipline, which we have argued stands behind the essay. Essay writing involves 'mapping' a set of concepts onto a particular content. The adequacy of the general statements isn't determined by the level beneath them. Their adequacy is determined by their capacity to account for a particular content and the problems of construing that content better than other positions or 'mappings'. This is not to say that the content plays no part in the making of the general statements. The content serves as a kind of *pressure* forcing the writer to make the right selection, the appropriate qualification – to map as accurately as possible.

This reconceptualisation of the nature of the levels in argumentative essays enables us to offer some answers to the questions students ask that cannot be answered if one adopts an empiricist approach to essay writing. The primary problem, the problem of induction – how one can generalise from particular cases to authoritative general statements – immediately vanishes. We do not look to particular cases, facts, or experience to find the sources of the concepts that generate general statements. The source of these concepts lies in the discipline out of which particular questions arise. Students need not feel that they don't know enough facts or do not have sufficient experience to make up an appropriate general statement. As we have said: given the empiricist approach, they can *never* know enough facts.

By contrast, we argue that no matter what experience or knowledge of facts students possess, the discipline itself will make available the concepts and perspectives needed to construct general statements. In fact, students are required to use the concepts made available to them by the discipline. From the discipline's viewpoint, it is the students' understanding of these concepts that is important and the proof of their understanding is shown by the 'application', the mapping, of these concepts onto a particular, relatively autonomous, content.

The audience of an academic essay

There is another issue that relates to the amount of detail provided in an essay: how much detail does a reader need to know? who is the audience of the essay? If a discipline is an objective field of interrelated positions then an essay as a contribution to that discipline presupposes as its audience, other position holders within that discipline. But a person writing an essay need not be concerned to identify specific people who might read their essay. Rather, the writer must keep in mind arguments (texts), not individuals, and it is these texts (the other positions) that shape the essay – not the needs of a presumed 'real audience'. The audience for an argumentative essay only makes sense as representative of a text. Texts speak through people. A *particular content,* whether it be a novel, an event in time, a clinical case, or a philosophical problem, is the raw material held in common by members of a particular discipline. What defines that discipline is the positions taken in relation to that 'raw' content. A student writing within a discipline can take for granted that all potential readers (even though only the teacher will in fact read the essay) will know the content. What they do not know and what they are interested in is the particular position the writer selects in relation to that content; they are interested in the student's ability to make sense of the content by reading and writing it through the frame of a particular position.

This means that the amount of detail is not governed by any actual person who will read the essay. The student must fictionalise the reader of the essay, not as someone completely ignorant of the subject matter, but as someone holding another position. The student need not worry about the needs of a real audience. These 'needs' are pre-given by the nature of academic discourse. This means that it is not '*who* I am writing to' that the student must keep in mind at any point in the essay but '*what* can now be said'. The student's development of an 'individual voice' or 'sense of audience' is closely related to their developing understanding and control of the structure of a discipline itself existing as other written texts.

Empiricism assumes that general statements emerge out of a consideration of the facts. Our argument, however, is that the meaning of concepts are to be found within a discipline – and perhaps ultimately in the interstices *between* disciplines. If this is true then the arguments, the refutations, subordinations of one position to another, need not involve a closer examination of the facts – although it may mean that; often it involves the use of other concepts to reconceptualise, to remap, the facts. In this context, an illustrative paragraph may be thought of not as a general statement supported by facts but rather as one step in the mapping process. The paragraph *marks* the process by which a particular concept or distinction demonstrates itself capable of glossing the facts.

Conclusion

We have argued that a discipline is made up of a cluster of inter-related positions. The characteristic process by which students are initiated into disciplines is by being posed with a *statement* representing a position within the discipline and being required to respond by agreeing, partially agreeing, or refuting the particular statement by bringing to bear the positions that can be legitimately taken with regard to the particular issue addressed by the statement. In other words, to understand and enter a discipline is at one and the same time to participate in debate – and the argumentative essay is a powerful genre for helping students position themselves as participants in these debates and thus come to understand the positions, theories, perspectives, and concepts constitutive of a contemporary body of knowledge.

Activity guide

12

In this unit we give students the final essay and talk to it. This essay requires students to consider whether Toffler's views about the prospects for contemporary society are good in the light of other views about future prospects and in the light of criticisms of Toffler's views.

Activity 12.1

Introduce the essay

- At this stage, students don't yet know about other views to Toffler so we try to ease any worry they may have about being asked to do something that they are not ready for.

  We point out to students that we only give them the essay topic at this point in the course in order to help them make sense of the point of the lectures and readings that we follow up with.

  We explain that in order to write the essay, students will have to consider other points of view to those of Toffler and that they will hear some of these views in lectures and will also be given readings containing these other views.

- We explain that there is a debate within the social sciences about the prospects for the future of contemporary society.

  Just as Frankel has considered Toffler's view and criticised it, we explain that they are being invited to take up a stance in relation to the various positions that make up this debate. Students often have an image of an argumentative essay as involving giving the pros and cons on an issue and then giving their opinion.

  We emphasise that they should do more than state other views. Their task is to show that the view they finally arrive at is more compelling, more true, than the other positions in the debate. We explain that their audience for the essay is someone who:

  - is aware of the other positions in the debate
  - needs to understand that the students appreciate these positions
  - is open to being convinced by their view.

- We explain that they are being judged by how well they relate to the other positions in this debate.

  We emphasise that in this essay they need not 'be Toffler' and that if, finally, they come down on Toffler's side they still must consider the other views in the debate. So we explain that their essay is not going to be an expository essay that *explains* social change but that the essay is going to be an argumentative essay that considers various views about the meaning of social change and *argues* for a view about the meaning of social change.

- We follow this discussion with two lectures that provide alternative readings of social change to Toffler: the first a Marxist account of social change, the second a feminist account. When possible we don't give the lectures ourselves but invite 'special guests' in to do them.

- We also encourage students to take notes during the lecture and give students time after the lecture to add to their notes and compare their notes with each other. For homework we ask students to make a mind map of the lecture.

Activity 12.2

The two lectures

Here is something of the flavour of the two lectures.

- **Marxism**

  The lecture on Marx's analysis of social change draws out that Marxists have a different description of the makeup of society to Toffler, a different view of social change and a different view of the possibilities for the future. We explain each of these aspects of a Marxist approach in as much depth as possible given time constraints.

  We point out that the key point Marxists emphasise is the continued prevalence of class and class conflict in contemporary society, a fact that Toffler is blind to. We point out that, from a Marxist perspective, the developments in contemporary society about which Toffler is positive, rather than leading to a society embodying the values of equality community and freedom, might lead to increased exploitation.

  Students ask questions during and after the lecture and make comments. Some students want to come to Toffler's defense, some feel relieved that their secret suspicions of Toffler are being given voice.

- **Feminism**

  The lecture on feminist analysis of social change also provides an alternative account of the origins of the present to both Toffler and Marx and an alternative vision of the future. The importance of patriarchy is emphasised within this view. Rather than overcome the division between public and private, Toffler's proposal for 'electronic cottages' might exacerbate the division. In short, Toffler's theory is seen to be deficient because it does not adequately deal with this reality.

Activity 12.3

The two readings

Giddens: 'Marx and Socialism', Chapter 3 in *Sociology: a brief but critical introduction*.

Gittins: 'Is patriarchy relevant in understanding families?' in *The family in question*.

Giddens

The lecture on Marx serves as a prereading activity for the Giddens reading. Many of the concepts that students were introduced to in the lecture crop up again in the Giddens chapter.

- We talk about the ideas in Giddens.

  We ask students to discuss the differences between Giddens' views and Toffler's.

- We ask students to summarise the differences between Giddens and Toffler.

  Students can do this as a mind map.

- We look at the use of metadiscourse.

  As well as the 'ideas' that Giddens deals with, we also draw students' attention to the way in which Giddens positions himself in a debate. Here, we focus on metadiscourse in the Giddens chapter, which is very different to Toffler's text, and compare different passages of the two texts. (**Handout 1**, *Metacommentary: Toffler and Giddens*)

- Students are asked to mark a passage of metadiscourse in Giddens.

  Again, we draw students' attention to the way the different texts signal the different epistemological positions of the two writers.

Gittens

The lecture about feminism also serves as a prereading activity for the reading by Gittins.

- Again we compare a section from Gittins with Toffler and again students mark passages from Gittins and Toffler, noting the rhetorical structures and metadiscourse. (**Handout 2**, *Extract from Gittins*).

  We draw students' attention to the similarity between Giddens and Gittins, noting the similar metadiscourse used in them. We also discuss Gittins' views and the ways they are different to Toffler's.

Metacommentary

Toffler and Giddens

handout 1

Extract from Toffler (1981)

The sexual split p. 42

Finally, the same giant wedge that split producer from consumer in Second Wave societies also split work into two kinds. This had an enormous impact on family life, sexual roles, and on our inner lives as individuals.

One of the most common sexual stereotypes in industrial society defines men as 'objective' in orientation, and women as 'subjective'. If there is a kernel of truth here, it probably lies not in some fixed biological reality but in the psychological effects of the invisible wedge.

In first wave societies most work was performed in the fields or in the home, with the entire household toiling together as an economic unit and with most production destined for consumption within the village or manor. Work life and home life were fused and intermingled. And since each village was largely self-sufficient, the success of the peasants in one place was not dependent upon what happened in another …The preindustrial division of labour was very primitive. As a result, work in First Wave agricultural societies was characterised by low levels of interdependency.

The Second Wave, washing across Britain, France, Germany, and other countries, shifted work from field and home to factory and introduced a much higher level of interdependency. Work now demanded collective effort, division of labor, coordination and integration of many different skills. Its success depended upon the carefully scheduled cooperative behaviour of thousands of far-flung people, many of whom never laid eyes on one another. The failure of a major steel mill or glass factory to deliver needed supplies to an auto plant could, under certain circumstances, send repercussions throughout a whole industry or regional economy.

The collision of low- and high- interdependency work produced severe conflict over roles, responsibilities and rewards. The early factory owners, for example, complained that their workers were irresponsible – that they cared little about the efficiency of the factory, that they went fishing when they were most needed, engaged in horseplay, or turned up drunk. In fact, most of the early industrial workers were rural folk who were accustomed to low interdependency, and had little or no understanding of their own role in the production process or of the failures, breakdowns, and malfunctions occasioned by their 'irresponsibility'. Moreover, since most of them earned pitiful wages, they had little incentive to care.

In the clash between these two work systems, the new forms of work seemed to triumph. More and more production was transferred to the factory and the office. The countryside was stripped of population. Millions of workers became part of high interdependence networks. Second Wave work overshadowed the old backward form associated with the first Wave.

This victory of interdependence over self-sufficiency, however, was never fully consummated. In one place the older form of work stubbornly held on. This place was the home. Each home remained a decentralised unit, engaged in biological reproduction, in child rearing, and in cultural transmission. If one family failed to reproduce, or did a poor job of rearing its children and preparing them for life in the work system, its failures did not necessarily endanger the accomplishment of those tasks by the family next door. Housework remained, in other words, a low interdependency activity.

The housewife continued, as always, to perform a set of crucial economic functions. She 'produced'. But she produced for Sector A – for the use of her own family – not for the market.

As the husband, by and large, marched off to do the direct economic work, the wife generally stayed behind to do the indirect economic work. The man took responsibility for historically more advanced form of work; the woman was left behind to take care of the older, more backward form of work. He moved, as it were, into the future; she remained in the past.

This division produced a split in personality and inner life. The public or collective nature of factory and office, the need for coordination and integration, brought with it an emphasis on objective analysis and objective relationships. Men, prepared from boyhood for their role in the shop, where they would move into a world of interdependencies, were encouraged to become 'objective'. Women, prepared from birth for the tasks of reproduction, child-rearing, and house-hold drudgery, performed to a considerable degree in social isolation, were taught to be 'subjective' – and were frequently regarded as incapable of the kind of rational, analytic thought that supposedly went with objectivity.

Not surprisingly, women who did leave the relative isolation of the household to engage in interdependent production were often accused of having been defeminised, of having grown cold, tough, and – objective.

Sexual differences and sex role stereotypes, moreover, were sharpened by the misleading identification of men with production and women with consumption, even though men also consumed and women also produced. In short, while women were oppressed long before the Second Wave began to roll across the earth, the modern 'battle of the sexes' can be traced in large measure to the conflict between two work-styles, and beyond that to the divorce of production and consumption. The split economy deepened the sexual split as well.

Extract from Giddens

From 'Marx: Capitalism and Socialism' in *Sociology: a brief but critical introduction*, 1986, 34–36

Miliband writes of 'capitalist society' rather than 'industrial society'. In so doing, he makes explicit his adoption of Marx's standpoint. Let me sketch in what this standpoint involves. Marx regarded capitalism as both a form of economic enterprise and, since he believed other institutions to be closely involved with this mode of economic organisation, a type of society. Fundamental to Marx's view is the presumptions that the origins of capitalism, as a type of economic enterprise, were established well before the industrial revolution, and in fact provided the stimulus for the onset of industrialisation. Capitalistic economic enterprise, according to Marx, involves two essential structuring elements. One, of course, is capital. 'Capital' is simply any asset that can be invested so as to secure future assets: it thus includes money, the most fluid form of capital of all, and the means that make production possible: workshops, tools, and so on; and, after the phase of industrialisation, factories and machines.

The early accumulation of capital took place in the seventeenth and eighteenth centuries in Europe, and set under way massive processes of social and political transformation. The significance of such transformation, according to Marx, cannot be grasped without reference to the second element involved in the constitution of capitalistic enterprise. The accumulation of capital presupposes the formation of 'wage-labour', this referring to workers who, in Marx's phrase, have been 'expropriated from their means of production'. In feudal society, the mass of the population were peasants, achieving their livelihood from tilling small plots of land. As the development of capitalism accelerated, large numbers of peasants, through a mixture of inducement and coercion, moved from the land into the expanding urban areas. They formed a pool of labour, dependant upon the owners of capital for employment to sustain a livelihood. Capitalist economic organisation, for Marx, thus *presupposes* a class system based upon the relation between capital and wage-labour. The growth of machine production and the spread of the factory – in other words, the process of industrialisation – accelerated the transmutation of rural labourers into an urban-based, industrial working class.

According to Marx, capitalism is hence intrinsically a class society; and the class relations upon which it is founded are intrinsically ones of conflict or struggle. Employers and workers are in one important sense dependent upon one another. The former need a labour force that will engage in economic production; the latter, since they are propertyless, need the wages that employers pay them. But this dependence, according to Marx, is strongly imbalanced. Workers have little or no formal control over the work they do; employers are able to generate profits which they appropriate for their own purposes. The class relations of capitalism are exploitative, and promote chronic forms of conflict. Marx believed that class conflict, far from being confined to the early stages of capitalist development, would become progressively more acute over time.

In Marx's theory, class relationships directly link the economic organisation of capitalism to the institutions comprising the rest of society. Not the examination of industrialisation as such, but the analysis of class structure, provides the chief basis of grasping the significance of the twin revolutions that have brought the modern world into being – and of indicating the future trajectory of its development. The increasing dominance of capitalist production, which for Marx is a restlessly expanding system, propelled the technical innovations associated with the industrial revolution. The 1789 revolution in France, and other 'bourgeois' revolutions, according to Marx, signalled the rise to political power of the capitalist class. The emergence of democratic politics, involving parliamentary government, was for Marx closely tied to the economic changes which the spread of capitalist enterprise had brought about. In feudal society, feudal bondage or vassalage was the primary foundation of the class system; the mass of the population were expressly excluded from participation in government. In struggling to achieve political power, the capitalist class sought to destroy feudal privileges; participation in politics was in principle to be open to all, since everyone was henceforth regarded as an equal 'citizen' of the state.

In Marx's view, however, the capitalist state falls far short of achieving the democratic ideals which it supposedly exemplifies. The freedoms for which the rising entrepreneurial class and its allies fought in fact serve to support its domination over the working class ...

Extract from Gittins handout 2

Compare the following extract with the extracts from Toffler and Giddens in the previous handout.

Extract from Gittins

From 'Is patriarchy relevant in understanding families?' in *The Family in Question*, 1985, 35–37

Definitions and ideals of how men, women and children should behave are a central organizing feature of all societies. The content of such rules, however, is highly variable between cultures and over time ... [I]n Western European society, despite extensive involvement in all spheres of work before and during the development of capitalism, women and children were not accorded the same status or economic rewards as men. In spite of a variety of changes since, inequalities based on sex and age remain. Why has this been the case, and how have they been justified?

Women and children have for centuries been defined in terms of their relationship to the kinship system. Men, although also located within the kinship system, have been defined primarily in terms of their place within the occupational system – hence the origin of many surnames such as Smith, Taylor, Sawyer, Miller, and so on.

The original meaning of 'family', in use until the eighteenth century, referred to the authority of *paterfamilias* over all others in a household. The 'others' included servants and apprentices as well as women and children. Implicit in the concept of the western family, then, is the notion of male – and specifically paternal – dominance over others. Thus by definition the family has been an unequal institution premised on paternal authority and power. Inherent in this definition is the notion of the husband/father as a patriarch, literally 'the father and ruler of a family or tribe'. Patriarchy is thus both a gender and an age relationship, based on power, and is essential in understanding families.

Feminists have spent considerable time trying to define patriarchy as an essential means of understanding social inequalities. Millett (1970), for instance, defined it as the universal oppression of women and younger men by older men. Juliet Mitchell, on the other hand, has put more emphasis on the importance of seeing patriarchy in terms of the symbolic nature of paternal domination over both women and children:

> It is the specific feature of patriarchy – the law of the hypothesised pre-historic murdered father – that defines the relative places of men and women in human history. This 'father' and his representatives – all fathers – are the crucial expression of the patriarchal society. It is fathers not men who have the determinate power ... Patriarchy describes the universal culture – however, each specific economic mode of production must express this in different ideological forms. (Mitchell, 1975, 409)

More recent debates have addressed themselves to the relationship between patriarchy – taken as male domination generally – and the economic system, specifically, class relations under capitalism. Hartmann (1979) and Eisenstein (1979) argued that capitalism and patriarchy should be examined as co-existing systems, the one influencing and affecting the other, and vice-versa. The problem with this approach is that it leads to an artificial division between the economy and the ideology of male domination exercised within families. This is problematic because families, kinship and the relations between the sexes and between age groups are all imbued with economic, political and ideological relations and duties. As Lown (1983a) points out: 'when political relations are recognised as a pivotal organizing principle of society ...the need to distinguish conceptually between 'the economy', on the one hand, and 'the family' on the other, becomes irrelevant. Power relationships between men and women cut across every aspect of social existence, and, being located historically, are subject to change.'

The essence of patriarchy, then, can be seen as the ways in which power relations between men and women, and men and children, are exercised and defined. Power is always a 'contested concept', as Lukes (1974) and Davidoff (1979) point out. Wherever unequal relations of whatever sort exist then there are inevitable power relationships, even if these are not acknowledged as such by the actors involved. Power does not have to result in overt conflict, but can be exercised 'covertly' by withholding knowledge, decisions or affection from others and by ensuring that potentially controversial topics are not raised, whether at a governmental or a household level (Stacey and Price, 1981, 6).

Unit 13

Essay structure

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Unit 13 Outline

Notes

In this unit, students have the opportunity to use the terms and ideas of the different views, to take up positions relative to them, to adopt their own stance. We provide activities which allow this to happen first in talk and also show how this is done in essays, before the students write their own essays.

- Small group discussion: Tofflerites v. Marxists v. Feminists. Each group takes up a different perspective to develop ideas and argue about issues such as: 'The future of work'.
- Presentation of handout: 'Structuring your argumentative essay'.
- Reading and discussion of annotated essay.
- Reading and discussion of other sample essays.
- Marking of rhetorical structures in sample essays.
- Discussion of different ways to sequence the essay.

What you'll need

Handouts

1. **Structuring your argumentative essay**
2. **Annotated essay**
3. **Sample essays**

Unit 13 Main ideas

Positioning

This section refers to the next three units – Units 13, 14 and 15.

These next three units continue on from the focus on positioning. Epistemological positioning was the social dimension of academic text. In the previous units, Units 11 and 12, students picked out attitudinal features mainly at the word and clause level. They picked out 'emotive language' and metadiscourse as signifiers of social and intellectual positioning within the community of a discipline.

In these units, we look at more structural, more discrete enactments of positioning at the level of sentences and in terms of the essay as a whole. Basically, we are looking at how chunks go together so that they signify a stance and position in the field addressed in the essay.

All the sessions in Theme 4 are concerned to help students realise that academic discourse is not simply relaying a body of knowledge about the world, but that it carries and enacts a history of discussion and debate within a community. These three sessions are intent on highlighting academic text as a form of discussion and debate. Students need to realise that, especially in the humanities and social sciences, their discourse (whether written or oral) will be interpreted and assessed as (potential) contributions to on-going disciplinary debates, not just as displaying their mastery of a body of knowledge.

...students realise that academic discourse is not simply relaying a body of knowledge about the world, but that it carries and enacts a history of discussion and debate within a community.

Teaching an argumentative (adversarial) essay structure

Argumentative writing must define (implicitly or explicitly) which positions or views it is at odds with, which it is in agreement with, why it rejects some and supports others. We teach and model an essay structure where this is all done explicitly. So, rather than first getting students to just give their own view – the writer's view – and assume the other views; we demand that these other views be explicitly stated. However, it is not enough that they be stated; their relationship to the writer's position must be explicated.

There is a large and open-ended family of stances that you can take up towards other perspectives or orientations. However, we have tried to reduce these stances to a manageable simplification for initial learning by framing them as stages in a method of development:

- introducing an issue giving rise to competing views
- reporting a position as different from yours
- criticising a position by arguing it is not justified
- conceding that a position has a point even though it does not threaten yours
- concluding that your own position is better.

Presenting other positions

Presenting other positions is the way you frame other views, other positions or possible texts within the domain of public debate, and their relationship to what you are saying.

'Other positions' feature in argumentative essays in different ways:

- **Presenting other positions**
  They can be reported.
- **Contrasted with your position**
  (in the Intro, first sentence of Section 2, or the Conclusion)

  They can be contrasted with your own.
- **Criticising other positions**
  They can be argued against.
- **Conceding**
  Positions can be conceded or acknowledged.
- **Enlistment**
  They can be cited to strengthen a point.

The essay structure we teach requires students to state explicitly the other position (or positions), to criticise it, and to state their own position. On the table below (Figure 6), you can see that we refer to part of the essay where the student reports the other view as 'Section 1' and to the part where the student responds to that position and asserts their own as 'Section 2'.

The adversarial essay structure

We use this table to present a model of the adversarial essay structure we teach.

Introduction	**The issue**
articulating the problematic	set up the problematic and how the positions are arranged around it
Section 1	**Presenting other positions**
stating other positions	articulate the rationality of other positions, their intentions, their reasoning, their evidence, their strengths, their plausibility
Section 2	**Presenting your own position**
responding to other positions	spell out the inadequacies, the one-sidedness, the partiality, the gaps, the lack of scope, the incoherences
stating your own position	expound your own view emphasising how it deals with those things not handled satisfactorily by the other positions
conceding common ground	acknowledge possible difficulties in own position, but re-assert strengths of your own position
Conclusion	**Solved**
solving the problematic	reiterate the movement from problematic to inadequacy of other positions to the validity of your position.

Figure 6: Structure of an adversarial essay.

Flow of meaning

The table below summarises the flow of meaning in the modes of writing we deal with in this course.

	From presupposed prior knowledge	**To** new asserted proposition
Expository writing	common sense	uncommon sense (expert knowledge)
Adversarial writing	other positions	your position
Dialogic writing	earlier articulations	later articulations

Figure 7: The flow of meaning in different modes of writing.

Antithesis and concession

The interlanguage we have developed for discussing argumentative essay writing with students is partly drawn from Rhetorical Structure Theory (RST). RST articulates the relations between units ('chunks') of text in terms of an effect on the reader intended by the writer. RST is a theory about how the structural relationships between chunks of text are assigned and deployed rhetorically in order to affect the reader.

Presenting the other position as other

Now in terms of the shift from expository writing to argumentative writing, the main rhetorical relations we are interested in are: **Antithesis** and **Concession**. These are the main ways we can explicitly bring other positions or views into an essay as 'entities' that can be talked about without espousing them or asserting them as our own.

When we dealt with expository writing earlier in the course, we looked at:

- Background: eg explaining agricultural time in Section 1 before going on to explain industrial time in Section 2
- Elaboration; giving more detail such as illustration or reformulations
- Sequence: text-time mirroring the event time line ('first things first')

- Summary: such as Review (look-back) and Preview (look- forward)
- Contrast: describing two 'things' in terms of their differences.

Antithesis and Concession are new and are much more reader-oriented, more dialogic, more up-front about interacting with the reader.

Antithesis: rejecting the other

Antithesis is a relationship in which two competing possibilities are put up, but one is rejected, while the other is supported. Here is an example of Antithesis:

> The current punitive policy towards heroin use is claimed to reduce heroin addiction. However, making heroin use a crime does nothing to reduce the number of addicts and increases the problems associated with addiction.

In this example, two conflicting interpretations of the current heroin policy are presented, but one is presented so it can be rejected, while the other is presented as true.

RST glosses this relationship as the writer trying to 'increase the reader's positive regard' for the claim that making heroin use a crime does nothing to reduce the number of addicts and increases the problems associated with addiction. The writer does this by contrasting the claim they want the reader to espouse with another claim they want the reader to reject or give up, viz that the current policy is designed to reduce heroin addiction.

This relationship of Antithesis is a key feature of argumentative essays because these essays do not just expound a view but contrast their own view with other views they want the reader to reject or give up.

You can see that, in the essay structure we model, Section 1 functions as a thesis and Section 2 as an antithesis. The positions in Section 1 are presented and found to be inadequate in order to 'increase the reader's belief' for the claim expressed in Section 2. In other words, the other positions are presented and rejected to increase the plausibility of the author's view and to wean the reader off the other competing views within the field. We could say that the way we model argumentative essays is by organising them as Antitheses. We teach students how to organise the unfolding relationships between their textual chunks, not in terms of picturing a field of content, but in terms of picturing a field of viewpoints that are organised in terms of whether they are different or similar to the viewpoint of the author.

Concession: acknowledging the other

The other rhetorical relationship that involves presenting other views is Concession. Concession is a way of acknowledging (conceding) the plausibility of another view but still insisting on one's own claim. In Section 2 of the Argumentative Essay Structure, we suggest there is another loop in which you acknowledge common ground. That is, you present what you acknowledge to be 'some truth' or value in the other position, or some possible objections to your own view, but then reassert your own view. You affirm that your own view still stands even admitting the point you have conceded to the other. We call this concession.

You use a Concession to strengthen your point by affirming it in the face of a potentially opposing point. Concession is often signalled with *Although, But, Of course, Admittedly*. The reassertion of the writer's view is usually signalled by *However* or *But*.

Here is an example:

> Admittedly, heroin addicts often do become in involved in criminal activities such as burglaries. However, punitive measures are not appropriate for people who are, in effect, suffering a severe illness.

What is happening here is that the writer acknowledges that there is some common ground between the two positions – that is, both positions would admit the reality of crimes associated with drug use. But the writer insists that nonetheless her position still stands – that punitive measures associated with those crimes are not appropriate in the case of heroin addicts. So, a Concession concedes the truth of a position or point, but rejects what seems to follow from this, viz that their own position or claim no longer carries significant weight. A Concession says: 'OK! you *do* have a valid point there, but it still doesn't outweigh *my* point'. Or (in rhetorical terms): 'Just because you think *that*, doesn't mean you have to reject *my* point; you can believe both'.

A complication – reading the readers

We explain that there are different ways the essay can be sequenced depending on the points of view the writer imagines the implied readers of the essay hold. Often an essay *will start* with the theories, values and facts held by all participants on an issue, what we will call the common sense or common position. By the end of the essay, the individual position of the writer will be developed from that common position. This makes sense because the writer introduces the shared ground about an issue and shows how his or her position departs from that shared ground.

Another starting point for an essay may be the 'other position', the position the writer will criticise in the course of the essay. This too makes sense because the writer shows the implied readers that he or she understands the view that he or she will criticise and so will increase the reader's belief in the reasonableness of the writer's position.

Often, 'the common position' and 'the other position' are the same and then there is no problem working out the bouncing off point. In the context of this course, Toffler's position is the common position. It is the view that we have all read and share. If we wanted to argue against Toffler's view we would put Toffler's position first and then criticise his view.

However, a difficulty arises if the view that a writer may wish to criticise is not the common position. It might be a view that is not well known, or is a recent contribution to the debate or is a response to other well-known positions. For example, if we wanted to criticise Frankel's view we might not be sure that our implied readers were aware of Frankel so we might still want to report Toffler's view first (the common position) and Frankel's view in response to Toffler before we criticise Frankel's view.

In short, we alert students to the fact that the sequencing of an essay requires the writer to consider the understandings of the implied readers of their essay. We emphasise that this consideration of the positions of the implied readers is a matter of judgement on a writer's part and is always risky. Nevertheless, for the purposes of the essay we ask students to write, we suggest to students that they present Toffler's view first, whether they agree with it or not (because it is the common view) and develop their essay from there.

Activity guide

13

Summary

In the next three units we help students write the final essay. There are two parts to this.

Clarifying their views

First, we provide a number of activities for students to discuss, clarify and present views on. This is because to write the essay students need to use the terms of the various positions, relate to other positions, care about the issues, and adopt a stance. In short, they have to participate in the argument. And to a degree this can be done through talk. But this is not enough to write.

Representing positions

Students also need to represent other positions and their own in written text and doing so poses extra demands. So our second focus is to show students how these positions are commonly represented and sequenced in written text. Of course, when it comes to writing the essay these two processes, understanding the meanings and structuring the essay, are not separable. As one writes, meanings, which were dim or vague, become sharper; meanings, which sat easily with each other, come into conflict with each other.

So we set up activities that engage students with the various positions in the debate through student talk. We also show how the meanings can appear in essays.

Activity 13.1

Developing positions

- Students are placed in different teams of Tofflerites, Marxists and feminists and develop a position from the relevant perspective in relation to a number of issues:

  The future of work

  The future of the family

  The future of education

  The future of government.

- Each group reports back to the class how they envisage the future of these institutions.

  Students take notes about each of the other group's position and then develop a response from their perspective.

  They use the rhetorical structures (including the metadiscourse) associated with stating other positions, discrepancies and concessions when responding.

  The activity can be structured so that students must include a concession to the other views and could include agreement with other views.

- Students discuss which view they agree with, which they wish to argue against and identify what they think is wrong with the other position.

Activity 13.2

Structuring and sequencing the essay

Students use the handout *Structuring your argumentative essay* to help guide the sequencing of different positions of essay.

- We read through the annotated sample essay and stop to discuss the different sections.
- We read different sample essays and mark the rhetorical structures in the essay.
- We discuss the various ways the essay can be sequenced.

Structuring your argumentative essay handout 1

This table shows the sections of an argumentative essay.

Introduction	**The issue**
articulating the problematic	set up the problematic and how the positions are arranged around it
Section 1	**Presenting other positions**
stating other positions	articulate the rationality of other positions, their intentions, their reasoning, their evidence, their strengths, their plausibility
Section 2	**Presenting your own position**
responding to other positions	spell out the inadequacies, the one-sidedness, the partiality, the gaps, the lack of scope, the incoherences
stating your own position	expound your own view emphasising how it deals with those things not handled satisfactorily by the other positions
conceding common ground	acknowledge possible difficulties in own position, but re-assert strengths of your own position
Conclusion	**Solved**
solving the problematic	reiterate the movement from problematic to inadequacy of other positions to the validity of your position

Annotated essay

handout 2

Essay topic

Toffler claims that post-industrial society will be a good society, a society embodying equality, freedom and community.

In the light of your reading of Marxism and feminism, how convincing do you find his account?

Sample essay

The Introduction: stating the isssue

In his book, *The Third Wave,* Alvin Toffler seeks to address the unrest evident throughout the world today in the light of his theory that society is about to undergo massive change in all spheres of life. This Toffler calls the Third Wave, or post-industrial period of human history, a consequence of the Industrial Revolution which saw society glorify the factory model of production as the pinnacle of manufacturing achievement, and structure all the organisations of society along the same lines. According to Toffler's theory, the present global unrest can be traced to the demise of the factory system as advances in technology set in motion escalating side effects such as increasing gender divisions, unemployment, homelessness, and casualised labour. Further, he sees hope for the future because these aspects of industrialisation, inherent as he believes in the mode of production, may become 'obsolete' in Third Wave society.

In this essay I will look at Toffler's theory by examining the changes that occurred with the establishment of industrial society. Secondly, I will describe a Marxist view of modern society which places class relations at the very centre. Finally, I will endeavour to show, using a feminist analysis, that no discussion of the future is complete without acknowledgment of the fact that we are a patriarchal society with all the divisions inherent in such societies and any restructuring should begin with the stripping away of patriarchal divisions.

The writer sets up the problematic and indicates how the positions are arranged around it. That is, the writer introduces the idea that there is massive unrest in western societies, and then outlines the positions in the debate around that issue.

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Section 1: Presenting other positions

The writer presents the other position, giving its reasoning and appropriate evidence, making a plausible case for that position. While the student does not agree with Toffler, by placing this argument first, she can critique it from the viewpoint of other positions, moving from the position with which she is least in agreement towards the one she favours most.

Alvin Toffler begins his description of industrial society at the very core of its influence – the factory – and describes the dramatic and far reaching changes to the way human beings lived and worked caused by the birth of the Industrial Revolution some two hundred years ago. Prior to this time, life was land-centred, home-based and large extended families huddled together to eke out a modest lifestyle. With the introduction of the factory, work began to be centred outside of the home, in front of the machine or assembly line. As the new society demanded increased mobility of its workers, families became streamlined and institutions were established to care for the sick, the handicapped, the elderly, and the young.

According to Toffler, industrialisation began a 'fragmenting' of all aspects of life. It broke knowledge into specialised disciplines. It broke jobs into fragments. It broke families into smaller units. In doing so, it shattered community life and culture (1980, 75).

One effect of this fragmentation, Toffler claims, was that it 'deepened the sexual split'. As work shifted from the home to the factory, it was the man who went out of the family home to work and the woman stayed home to perform the domestic duties that had always been done. Thus, man moved into the future and woman stayed in the past. This, according to Toffler, is to a large extent the reason for the present day conflict between the sexes, although he agrees that women were oppressed long before industrial society appeared (1980, 58).

Section 2: Presenting your own position

The writer analyses the other position to show ow it overlooks or isunderstands something, or shows it to be self-contradictory or inconsistent.

In contrast to the view of industrial society put forward by Toffler, a study of the Marxist viewpoint as presented by Anthony Giddens in *Sociology: A Brief but Critical Introduction,* reveals that rather than assessing a society from its production mode, a study of its class structure is of prime importance. The same period of history that Toffler calls industrial society, Marx called capitalist society which he believed predated the rise of the Industrial Revolution. He believed that the accumulation of capital presupposes the formation of 'wage-labour', this referring to workers who, in Marx's phrase, have been 'expropriated from their means of production', who then became dependent upon the owners of capital for employment. Capitalist society, for

Marx, thus presupposes a class system based upon the relation between capital and wage-labour (1986, 35–60).

This relationship between those with the capital and those whose only value was in the labour they could sell to the capitalist was, according to Marx, an exploitative one and one that would promote chronic conflict, conflict that would become progressively more acute over time. The transcendence of capitalism can only be achieved as a process of revolutionary change, producing a very different type of society – socialism. Marx believed, moreover, that class conflict would play a fundamental role in this process of transition (Giddens, 1986, 31–36).

In both these theories, women are seen to have a subordinate role and to be vulnerable to a double exploitation. Toffler believes that the birth of the Industrial Revolution saw women being relegated to the home maintaining the domestic scene much as it had always been maintained, and therefore being condemmed to the past while men moved forward into the future. To Toffler, the Third Wave offers a way out of the public/private divide and a chance for sexual equality. On the other hand, as Diana Gittins (1984, 54) explains Marx's theory, women are victims of the 'bourgeois family system' which is based on property relations, and so women will not be equal until property relations are abolished.

Gerda Lerner, however, in *The Creation of Patriarchy* presents a different picture entirely. This viewpoint sees society structured along patriarchal lines and Lerner asserts that even though patriarchy presents a different face depending firstly upon history and secondly upon geographical lines, in all its forms a double sexual standard which disadvantages women, was and is part of the system:

> At any given moment in history, each 'class' is constituted of two distinct classes – men and women. The class position of women became consolidated and actualised through their sexual relationships ... Class for men was and is based on their relationship to the means of production: those who owned the means of production could dominate those who did not. (1986, 215).

Lerner goes on to claim that the evidence for the theory of patriarchal society can be seen in theology and in the metaphors for gender which express the male as the norm, whole and powerful, and the female as weak, unfinished and lacking in autonomy. It is, she argues,

> On the basis of such symbolic constructs, embedded in Greek philosophy, the Judeo-Christian theologies, and the legal tradition on which Western civilization is built, men have explained the world in their own terms and defined the important questions so as to make themselves the center of discourse (1986, 220).

Lerner goes on to claim that the system of patriarchy is an historic construct: it has a beginning; it will have an end. However, Lerner does not believe that women can be simply put into the empty spaces of patriarchal thought and that the problem can be rectified by 'adding women':

> What it demands for rectification is a radical restructuring of thought and analysis which once and for all accepts the fact that humanity consists of equal parts of men and women and that the experiences, thoughts, and insights of both sexes must be represented in every generalization that is made about human beings (1986, 220).
>
> Changes to the legal system, while improving the condition of women and an essential part of the process of emancipating them, will not basically change patriarchy. Lerner believes such reforms need to be integrated within a cultural revolution in order to transform patriarchy and abolish it (1986, 217).

Conclusion: Solved

In this section, the writer reiterates the problem, that other positions are wrong, and her position. She has also placed concessions to the other positions here – admitting the validity of certain aspects of the other views, but insisting that this does not damage her overall claim.

In conclusion, Alvin Toffler is right to claim that our civilisation is about to undergo vast and rapid changes brought about by the demise of the industrial mode of production. The Marxist view presented by Giddens is also correct in the assertion that for a more just and equitable society the abolition of capitalism and its inherent class relationships is imperative. However, a feminist world view as presented by Lerner, is persuasive in its claim that as long as both men and women regard the subordination of half the human race to the other as 'natural', it is impossible to imagine a society in which differences do not dictate either dominance or subordination (1986, 229).

Finally, no society that is free and equal can be built upon dominance and hierarchy. Any revolution of change, whether seen from a production point of view or from a study of the class relationships of society, that does not take into account a feminist viewpoint, a viewpoint that sees patriarchal thought and practice as a root cause for the conflict and unrest in the world, will fail in its attempt to build a world free of dominance and hierarchy, to build a world that is truly human.

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Sample essays handout 3

Essay 1 Teachers' model essay

'The differences between men and women are to be principally explained in terms of their different work settings.' Do you agree?

One of the constants of human society seems to be the universal marking of a difference between men and women. This dichotomy appears to cleave every aspect and realm of our lives. Men and women wear different clothes, speak differently, relate differently, work differently and so on. However, what is of even more significance than the mere fact of difference is that these differences are valorised – men are valued positively and women negatively.

In this essay I will first explain Toffler's view that the differences between men and women within industrial society can be explained by their differing work settings; I will then use Gittens to show that Toffler confuses ideology and reality; finally, I will examine the view that it is the cultural difference between two realms – the public and the private – that accounts for the differences between men and women and the unequal position of women.

One theory that has been proposed to explain the differences between men and women in industrial societies argues that these differences are to be explained mainly in terms of their respective work settings: men work in factory settings while women work in the home. This theory, put forward by Toffler, suggests that the perceived differences between men and women whereby women are emotional and focussed on the affective realm, while men are objective and instrumental, derives from the structural requirements of work in the home and factory respectively. In support of his claim, Toffler argues that the home should be seen as a carry-over of the work patterns of pre-industrial civilisation, a self-contained work-setting that does not require the space and time segmentation and rationing that is demanded by the factory system. This means that women can focus more on the slower and more diffuse rhythms of personal relations and emotion compared with the depersonalisation and segmentation of the factory. Toffler's claim is that, whereas the instrumental rationality of the factory system underpins the instrumental focus of men, it is the diffuseness of the home that underpins the less instrumental approach of women.

However, this attempt to explain the differences between men and women in terms of their respective work settings, although initially plausible, does not square with the fact that, as Gittens points out, factories were not a major work setting for men until well into the 19th century. Not only that, but Gittens also points out that in the early days of the factory, capitalists preferred to employ single women as they could be paid lower wages. So the argument that the psychological structures of men are to be accounted for in terms of their work in factories does not seem right.

The problem with Toffler's analysis is that he confuses the ideology of the differences between men and women with the reality of the differences. As Gittens makes clear there was an ideological belief that women should be confined to the home in industrial society but at no time did this belief tally with the reality. Especially within the working class and peasantry, women often worked outside the home. So, if the belief that women worked in the home was not based on reality, what was the basis of this belief? According to Gittens, it was the belief that women should be confined to work in the home, a belief that was grounded not in monetary utility, but was an expression of the ideology of patriarchy.

Patriarchy is the attempt by men to retain dominance over women and to monopolise the levers of temporal power and authority for themselves. Patriarchy, as Gittens notes, expressed itself in differing ways depending on developments in other spheres of society. For example, the seemingly irrational outbreaks of witchhunting are quite intelligible when viewed as an expression of partriarchy. The witches were generally old women of knowledge and wisdom who threatened the authority of both clerics and doctors, so it was imperative that their standing among ordinary folk be discredited by portraying them as evil people who derived their powers from the devil. Similarly, the legislation which forbad the employment of women and children in factories was not grounded in the economic rationality of either capitalists or working women; rather it was the imposition of the nineteenth century middle class ideology that women were delicate and weak both morally and physically and therefore should not be exposed to the rough world of factory work. And, again, this view of women as physically and morally vulnerable is to be explained, not in terms of the reality of women, but, rather, as a patriarchal strategy for excluding women from the sources of social, economic and political power or authority.

In understanding patriarchy, it is important to realise that the differences between men and women are not directly grounded in biological differences. However, there are some theorists who link the existence of patriarchy very tightly to the biological differences between men and women. Firestone, for example, argues that patriarchy is grounded in the biology of reproduction, that 'the biological family is an inherently unequal power distribution'. Firestone claims that the 'biological family' contains four fundamental elements: the physical dependence of women on men because of the debilitating effects of childbirth; the long period of dependency of human infants; the psychological effects of this mother/

child interdependency; and, finally, the division of labour based on the 'natural reproductive difference between them. As a result, Firestone believes that pariarchy will only be overcome when 'when genital differences no longer matter culturally.' For Firestone, then, women will only be liberated by the abolition of the current forms of motherhood and the family.

However, as Mitchell points out, this account of the position of women exclusively in terms of the biology of reproduction is both abstract and ahistorical. It does not take into account other crucial elements governing the situation of women such as their participation within the work-force; and the socialisation of children. Regarding the first, Gittens shows that the ways in which women participate in the workforce vary widely and are an outcome of the political struggle between patriarchy and other forces. As far as the second factor – the socialisation of children – Millett arges that women are not 'biologically expressive (as opposed to the instrumentalism of men), rather these attributes of gender are socially constructed. Relying on the work of Robert Stoller and other on 'core gender identity,' she argues that biological sex and social identity are separable concepts, from a developmental point of view.

Biologically, the sex of a normal baby was obvious from the anatomical details at birth. Psychologically, however, the aquisition of a sense of one's own sexual identity, as a 'boy' or a 'girl,' could be dated fairly precisely at the age of around eighteen months.

What this means is that the power differences between men and women is not directly tied to their biological differences, rather it is a matter of how other – socially constructed – attributes are superimposed on this biological base, of the cultural and symbolic significance of biology. Rosaldo, for example, has argued that all societies between the domestic sphere of reproduction and child-rearing, on the one hand, and the public sphere of culturally important activity, on the other. She then offers the hypothesis that 'the assignment of women to the domestic sphere and of men to the public one is characteristic of all societies,' and that in all societies men are seen as the locus of cultural authority precisely because of the distance set up between the domestic and public spheres. Similarly, Ortner observes that 'the realm of the family (and hence women) represents lower-level, socially fragmenting, particularistic sorts of concern, as opposed to the interfamilial relations representing higher-level, integrative, universalistic sorts of concerns.'

Ironically, at this point it can be said that Toffler's grounding of the difference between men and women in the dichotomy between home and public is almost correct. Where he goes wrong is in thinking that it is the differences between the types of work in the two settings that is important. However, it is not the differences in the type of work, but the very existence of the dichotomy between the two spheres itself that

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explains the position of women. So, whether the public sphere consists of factory work or basket-weaving does not matter – what ever it is is perceived as more important than the 'domestic' work assigned to women. To conclude, the differences between men and women do not derive principally from the differences in their work structures, nor do they derive from biological differences, rather, they are an expression of partiarchy which sets up a division between two spheres of cultural activity – the public and the private – wherein the latter is nominated as closer to nature, less prestigious and of little cultural significance.

Essay 2

'The differences between men and women are to be principally explained in terms of their different work settings.' *Do you agree?*

Toffler claims that post-industrial society will be a good society, a society embodying equality, freedom and community. In the light of your reading of Marxism and Feminism, how convincing do you find his account?

The post-industrial society envisaged by Alvin Toffler is unlikely to achieve its aims of equality, freedom and community unless greater emphasis is given to righting the imbalance between the classes and genders. Although some levelling out of class structures has been achieved and there are stirrings of affirmative action in the male-dominated business world, there is no guarantee that these changes will be either permanent or ongoing. There is indeed a grave danger that the Third Wave era of the 'electronic cottage' may be a retrograde step in the formation of a fairer, freer and more caring society.

In the following paragraphs, I will examine Toffler's view of what comprises post-industrial society. I will also present a Marxist vision of society's problems and a collage of feminist views on patriarchy. In doing so I will endeavour to elucidate the dangers to equality, freedom and community inherent in the new civilisation as predicted by Toffler.

In Third Wave society, the new electronic technology combined with a renewable, widely dispersed energy base, such as solar energy or windpower, forms the basis for future production (Toffler, 1981, 148). The effects of this demassification and automation in industry may lead to an increase in unemployment levels particularly in unskilled workers. The upper class who own the robots and factories could therefore have a greater share in the economy's wealth than they already do and the working class would be left worse off. This would product greater inequality and an increase in class division in the community.

In the past, workers had some control over their working conditions through force of numbers and the formation of unions. But the fragmentation of the workplace and reduction in numbers of workers at each site will reduce their power to unite against the bosses and could produce a return to the sweatshop conditions of the past.

This new technology of production will be accompanied by the introduction of new information technology. Computers and fax machines will allow a higher percentage of both factory and office work to be transferred to the home base. This will allow people to work from the home and avoid the pitfall of long hours commuting to and from work (Toffler, 179–214). However, in the case of the less outgoing personality, this could further increase their isolation and reduce their level of socialisation to the few, if any, people present in the home environment.

Isolation has long been a major problem for suburban housewives and with the coming of Third Wave it may be more so. The rise of the prosumer and the deinstitutionalisation of the aged, mentally ill, sick and handicapped may seem wonderful and a step forward to many, but little thought appears to have been given to who will take up this burden of care. Women have been looked on for many years as mere consumers who contribute nothing to the Gross National Product. Their subjugation in the position of second class citizens with little personal freedom is finally starting to change. The new feelings of self-confidence and self-worth engendered by the weekly pay packet and a chance at an education long denied will be in danger of collapse under the added responsibilities Toffler sees being returned to women in the home.

Unlike Toffler, who sees change being initiated by technological advances, Marx blames society's woes on the class system which has been in evidence since the early days of feudalism and sees change produced through class struggles. In feudal society the mutual rights and obligations between classes were heavily imbalanced in favour of the Lords and masters over the serfs and journeymen. However, under capitalism, rights and obligations no longer applied at all. Peasants were induced or coerced to form a pool of labour dependant upon owners of means of production for their livelihood (Giddens, 1986, 36–37). Toffler suggests that large corporations with many shareholders, and thus diverse ownership, are becoming more socially, environmentally and ethically responsible (1981, 245). However, Marx sees the increasing scale of business associated with wider powers (Toffler, 69). He sees managers as belonging to the upper class of capitalists for two reasons. First because they generally come from the better educated, wealthier groups in society and second because they usually own shares in the company they work for. Managers therefore have a vested interest in their company doing well financially (Giddens, 49).

The opportunity for social mobility from the lower working class to managerial or ownership positions in the upper class strata is seen by Marxists as extremely limited (Giddens, 50). Industrial theorists see education as the main vehicle for upward social mobility (Giddens, 32). The opportunities for further education do not however appear to be equally available to all classes. The financial costs involved in higher education and the need for poorer students to be self-supporting keep the number from working class backgrounds who make it to university level insignificant. According to Milliband, Marx says the class structure is not altered anyway as those who make it merely become part of the upper class themselves (Giddens, 39).

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Another area of disagreement between Toffler and Marx concerns the role of the Nation-State. Whereas Toffler sees the Nation-State as a beneficent body whose job it is to represent the interests of the community and provide a democratic, (albeit only intermittent), say, Marx sees the State as an expression of class power manipulated and ideologically controlled by the upper classes through their political and business power (Giddens, 37). Toffler agrees a new political system is needed based on minority power, more direct democracy and a change in the decision making process. He feels this should come about by public debate (451–452). Marx, however, sees revolution as necessary to transcend capitalism producing socialism and he sees class conflict as playing a fundamental role in this process of transition (Giddens, 31).

The political apparatus is seen by Marx as controlling the symbols of forms of belief in society. He sees the upper class of wealthy capitalists using a range of institutions to maintain the status quo by fostering compliant attitudes. The educational facilities in particular are seen as inhibiting change by recreating the values that favour the interests of the dominant class (Giddens, 41). This is in direct contrast to Toffler's idea of education promoting equality.

Long before Marx wrote *Das Kapital* exposing his theories on class conflict, the world was witness to two thousand five hundred years of patriarchal enslavement of women. In looking to the future Toffler appears to give little weight to the importance of solving the inequalities, lack of freedom and inferior community position of women. He refers to women, in fact, mainly in terms of the sexual split brought about in his mind by the split between producer and consumer. This split, we are led to believe, will be healed through the reintroduction of the prosumer to society (Toffler, 58). The pastiche of feminist thought comprises: (1) Liberal feminists who look to changes in the law and working through the system to bring about women's rights. (2) Socialist feminists who see the system itself with all its class and gender characteristics as the problem to be overcome. (3) Radical feminists who feel that the underlying, deeply embedded, social mores, values and metaphors relating to roles and behaviour of men and women must be totally eradicated before we can start a new society which is truly equal, free and in communion with one another (Class Lecture, 31/10/89).

Some laws which have been introduced in recent years appear to assist in bringing about equality. Laws regarding sexual harassment, equal pay for equal work and non-discrimination for sexual or racial reasons are a definite step in the right direction. Attempts to correct the imbalance of the female view in the political system by appointing a women's advisor and the introduction of affirmative action regarding promotion of females in the business world work on the system itself. Unfortunately the strongly ingrained attitudes and opinions of ordinary men and women have a long way to go before any real and lasting change is possible.

The system of patriarchy was constructed by history and is no longer useful to either men or women. It is in fact a grave danger to the future of society due to its links with militarism, hierarchy and racism (Lerner, 1986, 228–229). Women's sexuality, productive and reproductive capabilities were bartered and exchanged from the Neolithic period of the development of agriculture. Women of conquered tribes were enslaved and their progeny sold as racism and sexism began. Daughters were sold into marriage or prostitution and wives and children became debt slaves for husbands who could not pay up. Women and children were the first items of private property. Man's class was decided according to who owned the means of production but woman's class was decided through their sexual relationships with men thus creating two classes within each class (Lerner, 212–215). Although in individual families patriarchal attitudes may not be a strong today, in society there is still basic male dominance in the public realm in institutions and government (Lerner, 217).

'The system of patriarchy can function only with the cooperation of women' (Lerner, 217). A cooperation secured by indoctrination, educational deprivation, a lack of historical precedence of strength and freedom, double standards, restraint, coercion, discrimination and the awarding of class privileges to those who conform (Lerner, 217). Men are shown as central to civilization in male metaphors of strength and wholeness and in Greek philosophy, legal traditions and Judeo-Christian theology (Lerner, 220).

Some conditions needed for change to occur include transforming women's consciousness of themselves, unearthing and teaching women's historical precedents, creating an alternate ideology through education and having time to think in the abstract. The works of creative women writers and artists are being re-evaluated as female metaphors, symbols and myths are searched for. The dangers to the development of women's intellectual work from fear of disapproval and saturation with male dominated ideas, which reduce feminine insight, can be fought. Women must learn to be, for the present, women-centred, sceptical of present assumptions and intellectually courageous to the point of arrogance (Lerner, 221–228).

For, 'As long a both men and women regard the subordination of half the human race to the other as 'natural' …' (Lerner, 229), and external inequalities in society prevent the social mobility of those with equal talents and capabilities (Giddens, 1986, 33), Toffler's view of a good society will stagnate no matter how technologically advanced the post-industrial era may be.

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Essay 3

Toffler claims that post-industrial society will be a good society, a society embodying equality, freedom and community. *In the light of your reading of Marxism and Feminism, how convincing do you find his account?*

The changes confronting contemporary society can only be understood when we realise how important the impact of industrialisation has been on the social order of the past two hundred years. Alvin Toffler, in his book *The Third Wave,* describes how the process of industrialisation which swept across Europe towards the end of the seventeenth century, replaced the social order of Agricultural Age with a new, powerful, counter-civilisation which has dominated the world up to the middle of the present century. However, it is the social order of that once reliable industrial civilisation, which is now in the process of being replaced by a new Third Wave civilisation, the profile of which is still confused and uncertain, creating a situation which does not pertain towards a smooth transition for modern society.

In this essay, I will consider the changes of the past two hundred years within the framework of the theory of an industrial society. I will use a Marxist analysis to show how the theory of an industrial society does not take class into account. I will then attempt to show how both of these positions can only be realised by an understanding of patriarchy as the primary division from which all other divisions are historically built. Finally, in considering what is necessary in order to produce a good society – one embodying equality, freedom, and community – I will argue that it is these power relations between men and women that are crucial to the construction of a better future.

In considering the changes of the past two hundred years, the importance of the factory system production method, and the transformation it wrought in the structure of the social order, must be realised. When the Industrial Revolution spread across the planet in the eighteenth century, there followed a transition from a traditional society based primarily on Agriculture to an industrial society based upon mechanical production and exchange of goods – a transition which is advocated by social thinkers, such as Toffler, as being one of the most significant changes to be found in the contemporary world. This transition, based on the key element of mass production, produced a civilisation that not merely altered technology, nature and culture, it altered personality, social character, and mentality, with the emergence of human beings growing up in nuclear families, and becoming victims of mass-education, mass-media, mass-entertainment, mass-political parties, and according to Toffler, developing the potential for mass-destruction. By reason of the fact that the de-massification of this social order is now taking place, confusion and uncertainty face a society used to fitting into certain prescribed patterns.

In acknowledging that the transition to Industrial Society represents a progressive movement in history, and that the conflicts and tensions within it are arguably well counter-balanced by its material affluence and equality of opportunity, Toffler admits that industrial society developed a narrow, straight line approach to the theories and ideologies concerning nature, evolution, time, space, and causality, producing a Second Wave mentality, a factor that is, today, a key obstacle to the creation of a workable Third Wave civilisation.

It is significant that whilst this Industrial Age mentality enables society to cope with the factory system's curriculum of punctuality, obedience and repetition, it obscures the importance of class in industrial society. Using a Marxist theory, the basis of capitalist economy was organised around those who had the means of production – the raw materials, tools, etc. – under their control, namely, the capitalists, and the wage earners or proletariat – those who had nothing to sell or exchange on the labour market, apart from their capacity to work. From the beginning of capitalism, due to factors like low wages, competition between capitalists leading to the requisition of new technology, and the concept of surplus value, the proletariat had been open to exploitation, resulting in Marxist theory viewing capitalism as a class society.

Anthony Giddens, in writing on capitalism and socialism, says 'According to Marx, capitalism is hence, intrinsically, a class society; and the class relations upon which it is founded are intrinsically ones of conflict or struggle'. Giddens goes on to say, that whilst employer and worker are in true important sense dependent on one another, this dependence, according to Marx, is strongly imbalanced. Whilst industrial theory claims that the setting up of unions and arbitration systems, and the fact that the State ensures everyone gets a fair share through its welfare, health, and education schemes, helps to mitigate the inequality in industrial societies, Marxist theory claims, on the other hand, that the formation of unions is nothing more than an attempt by workers to gain a measure of control over their conditions of work, and is a major aspect of class conflict – a class conflict that is obscured by Industrial theory, and as controlled by the State in engaging in non-violent conditionings to accept life as it is.

Even though the significance of class relations are viewed differently from an industrial and Marxist viewpoint, underlying both these positions is the issue of patriarchy. This historical creation, within which the roles and behaviour deemed appropriate to the sexes, were expressed in values, customs, laws, and social roles, has long been the base for the cultural structure of a social order wherein the sexuality of women – their sexual, productive, and service capacities – has been regarded as a commodity, resulting, down through history, in women having to struggle against different forms of oppression and dominance than did men.

Feminist theorist, Gerder Lerner, in writing about the creation of patriarchy, has stated that whilst men have been exploited as workers, women, on the other hand, have been exploited as workers, as providers of sexual services, and as reproducers. When we take into account that historical records show that the sexual exploitation of women has been pervasive from antiquity to the present century, and considering that, as Lerner puts it, 'at any given moment in history, each "class" is constituted of two distinct classes – men and women', this implies that sexual exploitation has become, for women, the very mark of class exploitation.

If we turn our attention to the fact that, down through the centuries, neither religion or science helped to free women from class exploitation – the former imposing attributes of spirituality and emotionality on them, the latter setting out to prove that women were naturally inferior to men, and should live in a dependent state to them – and when we consider how male dominance was reinforced within the State and family, with children being educated to follow it, the importance of patriarchy as the primary division within the social order cannot be under-estimated.

An expression of the ideology of patriarchy is the belief that women should be confined to work in the home – a theory used by Toffler in his perception that the difference in men and women derive from the structural requirements of work in the home and factory, respectively. But, when it is noted, as in the work of feminist writer Diana Gittens, that women, especially within the working class and peasantry, often worked outside the home, this ideological belief does not tally with the reality. Where Toffler goes wrong, according to Gittens, is in thinking it is the type of work in the two settings that is important, whereas Gittens claims it is the division that exists between the two spheres, that, in itself, explains the position of women. So, whatever kind of work is done in the public sphere, it is perceived as being more important than that assigned to women in the home. According to feminine analysis, then, the differences between men and women are not work structured, nor biologically structured, rather, they are derived from the patriarchal ideology wherein men are considered closer to God, and women, being of lesser significance, closer to nature.

In constructing a better society – one embodying equality, freedom, and community – it is necessary then, to change from the narrow, straight-line patriarchal way of thought and behaviour pertaining to the past two hundred years, and develop a less absolute, more diverse, class-free world view, thereby modifying the power relations between men and women, and making the transition to Third Wave civilisation smoother for all society.

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Essay 4

Toffler provides a most convincing scheme for understanding the events of the past 200 years, especially the rapid changes confronting contemporary society. Do you agree?

The evolution of human society throughout the centuries since the existence of human race has been discussed by many people, and Toffler, the author of *The Third Wave,* demonstrates the process of the transition from Agrarian to Industrial society. The key of this theme is the birth and growth of the factory and the consequence of factory system on politic, economic and social life. In focusing on Industrial Society and its qualities, Toffler observes its origin and suggests the direction to follow by post industrial society.

Firstly, in this essay I will explain Toffler's theory of the change from a pre-industrial society to an industrial society. Second, by using a Marxist analysis, I will outline the extent to which class is a feature of modern society. Third, I will use a feminist analysis to explore the significance of gender relations within modern society. Finally, I will conclude that modern society is undergoing a transition which affects people differently depending on their class or gender.

In Alvin Toffler's *The Third Wave,* he argues that human history has undergone three fundamental changes. The first change was the Agricultural Revolution the consequence has been seen that land was important factor of economy and community life. The products were created one at a time for the need of custom. It has become fashionable to see family working together as an economic unit which most production destined to the consumption within the village or manor. Of course people lived in multigenerational household. The view suggested here is that work life and home life were united and inter-associated.

The Second Revolution, in Toffler's view, was the industrial revolution which brought with it more powerful technologies, bigger cities, faster transport, mass production, mass education and the like. Moreover the new notions of property came out and economic production moved from the field to the factory. This meant above all that people started to move from place to place according to the demands of work. The Second Wave civilisation drew societies and people in to the money system and produced a new mentality. The astonishing thing is Second Wave spawned gigantic electro-mechanical machine to match with the need of mass production market. Industry shifted work from field and home to factory and introduced a much higher level of interdependency. As a result work demanded collective effort, division of labour, coordination and integration of many different skills. More and more production was transferred to the factory and office. Especially significant this change led to an idea of men with production and women with consumption. More and more products turned out for anonymous consumers: the market place.

It is an interesting fact that industrial revolution broke the union of production and consumption, and split the producer from the consumer:

> It (Second Wave) virtually wiped out of existence goods produced for one's own consumption – for use by the actual producer and his or her family – and created a civilization in which almost no one, not even a farmer, was self-sufficient any longer. Everyone became almost totally dependent upon food, goods, or services produced by somebody else.
>
> (Toffler, 53)

However, this attempt to explain what Second Wave brought into society, does not take class into account according to Marxist analysis.

According to Marx an industrial society is one in which industrialism is the prevalent form of economic organisation. Marx regarded capitalism as a form of economic enterprise which involves two essential structuring elements: Capital which means money, and wage labour. And when capital involves, there are conflict between employers and workers.

Marx believed that class conflict, far from being confined, would become progressively more acute over time. It is true that employers and workers are dependent upon one another, but the former make profit over the latter.

> Workers have little or no formal control over the work they do; employers are able to generate profits which they appropriate for their own purpose. The class relations of capitalism are exploitative, and promote chronic forms of conflict.
>
> (Giddens, 35)

According to Gidden's analysis on Marx's interpretation of industrial society, the origin of capitalism provided industrialisation. The invested capital led to massive operation of social and political transformation and the formation of class-labour. Therefore for Marx, the process of industrialisation accelerated the transmutation of rural labourer into an urban-based industrial working class.

In Marx's view the class that controls the productions and the political apparatus also controls the dominant symbols in a society.

However this explains that class in society had its root a long time ago since patriarchal society in which we see class between men and women.

Patriarchy is the attempt by men to retain dominance over women and to monopolise the power and authority for themselves. In her chapter *Is patriarchy relevant in understanding families,* Diana Gittins argues that despite all the changes one common thread has remained constant – the dominance of men, especially fathers, over women and children. She writes:

> Patriarchal values permeate and influence society at all levels: political, economic, ideological and familial. Defined earlier in religious terms, then in scientific and medical terms, the form they have taken has been variable, but the essence lies in a concept of social order premises on a male.

The rise of capitalism and the parallel rise of Protestantism claims Gittins, challenged hierarchical relations based on patriarchal definitions of authority and stressed the importance of individual responsibility.

Gittins then looks at the impact of the Industrial Revolution on the power relations between men and women. She points out, in the working class especially, women and children were able to sell their labour. But this created a problem for the ideology of patriarchy because they were not supposed to experience anything physical whether sex or work.

In patriarchal society the distinction between men and women was important, class differences were expressed and constituted in terms of patriarchal relations. The roles and behaviour deemed appropriate to the sexes were expressed in values, customs, laws, and social roles; from the time of slavery men were exploited as workers, women were always exploited as workers, as providers of sexual services, and as reproducers.

Lerner, in her book *The Creation of Patriarchy,* said class for men was and is based on their relationship to the means of production: those who owned the means of production could dominate those who did not. The owners of the means of production also acquired the commodity of female sexual services, both from women of their own class and from women of the subordinate classes. (215)

One theory that has been proposed to explain the differences between men and women in industrial society argues that these differences are to be explained mainly in terms of their respective work settings: men belong to sector B which is producer, while women belong to sector A which is consumer. This theory put forward by Toffler, suggests that men are objective and instrumental capable of handling work in the home and factory, while women are emotional, looking after children and doing housework. Gittins points out that in the early days of the factory, capitalists employed single women also but they paid them with lower wages. It is worth taking into account that factory work is not performed for men only, but women are also capable to do it.

Whatever the analysis, the fact remains that class is a feature of modern society, not only between employers and workers, but also between men and women.

Significant to this point is the comment of Lerner on patriarchy and the condition of women. Far back to the beginning of patriarchy, history of human beings consisted of struggle for freedom and emancipation. In modern state, Lerner claims, property relation developed along historical times, but the economic and sexual power within the family do not alter the male dominance.

> What it demands for rectification is a radical restructuring of thought and analysis which once and for all accepts the fact that humanity consists in equal parts of men and women and that the experiences, thoughts, and insights of both sexes must be represented in every generalization that is made about human beings.
>
> (Lerner, 220)

In the emerging Third Wave Society or post industrial society according to Toffler, what are profitable in technological society are not mass production, but new ideas, innovations, information, imagination. The result of revolution led, not only to the de-massifying society but also the de-massification of the market-place and the labour-market. Therefore, to improve the equality and potential of people's lives, a new kind of organisation is essential.

The emerging technologies which are changing the nature of the workplace, together with the new demands of more affluent global market will dependent on quality and product difference rather than price and standardisation. An article in *The Age,* October, 1988 about 'Revolution in the work place' said:

> The new technologies and new demands will require a workforce which is not only highly skilled and adaptable to an ever changing environment, but it will need a highly self-motivated workforce capable of working independently and creatively in a non-hierarchical workplace.

Therefore, to be successful in restructuring the economy we need to break down the old master/servant relationship of the past. In tomorrow's global to maximise the productivity of staff or need to break down de-skill processes into more simple, fragmented tasks.

According to Toffler the rise of the prosumer becomes significant as well as the rise of self-help. Working hours are becoming more flexible, production customised. The de-marketization of many goods and services suggests that people enjoy a greater degree of self-management, Toffler continues to explain that factory relies on advanced methods such as wholistic or 'presto' production … many of its machines will be directly activated not by workers, but at a distance, by consumers themselves. (Toffler, 362)

In the point of working hour, Andre Gorz agrees with Toffler. In his essay on Post-Industrial Socialism, *Farewell to the working class,* he writes: 'each individual's work can be reduced because others are also capable of doing it, and it should be reduced so that each individual may do other, more personally satisfying and fulfilling things'. (9)

In modern society equipped with high technology, we cannot avoid the disorder and chaos which reign at the present in every fields: economy, politics, education and social welfare. The real problem is cultural. Employers still look on their employees as a cost of production rather than the biggest asset of the enterprise. In consequence, this attitude is an obstacle to successful restructuring.

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Unit 14

Writing the essay

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Unit 14 Outline

Notes

In this unit, we look at writing introductions to argumentative essays, and at the language students need for dealing with other positions: reporting other positions, criticising them and making concessions.

- Reading and discussion of handouts: 'Essay Introductions'.
- Reading and discussion of handout: 'Stating of other positions'.
- Reading and discussion of handout: 'Criticising other positions'.
- Reading and discussion of handout: 'Concessions: finding common ground'.

What you'll need

Handouts

1. **Essay Introductions Part 1: Problematisation**
2. **Essay Introductions: Part 2: Synopsis**
3. **Stating other positions**
4. **Criticising other positions: discrepancy**
5. **Criticising other positions: problematising**
6. **Concessions: finding common ground**

Activity guide

14

Summary

In this unit, we focus on the language students need to write the essay. We look at how to write an introduction to an argumentative essay, and at the language for reporting other positions, for criticising other positions and for making concessions.

Activity 14.1

Introductions

We give students **Handouts 1 and 2**, *Essay Introductions (Parts 1 and 2)* and discuss the role and elements of an introduction.

- Our main point here is to say that an introduction must
  - introduce the topic
  - raise a problem
  - indicate there are different views about the problem
  - suggest the writer's stance
  - describe the steps that will be taken to answer the question.

Activity 14.2

Rhetorical structures and metadiscourse

- We give the students the following handouts and talk to them:

  Handout 3, *Stating other positions*

  Handout 4, *Criticising other positions: discrepancy*

  Handout 5, *Criticising other positions: problematising*

  Handout 6, *Concessions: finding common ground.*

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Essay introductions

Part 1: Problematisation

handout 1

The purpose of an Introduction is to show that:

- an argument or analysis is needed
- there is a serious problem needing to be resolved
- there is something worth and needing to be argued or solved
- the issue is both disputed and important.

An Introduction is made up of two parts:

1	It must *introduce the problem.*	**Problematisation**
2	It must *describe the steps* you will take to answer the question.	**Synopsis**

Problematisation

To *introduce the problem* you have to do three things:

1 **Introduce the topic.**

This is normally done in the first sentence.

2 **Give some idea of the debate.**

Problematisation shows that a prevailing assumption, idea, or situation needs re-examination, reconceptualisation or re-evaluation. You do this by mentioning some 'symptoms' or 'signs' that indicate that there is a puzzle/problem needing investigation.

The most obvious way to do this is simply to point out that there is a debate or argument going on among the authorities or experts in the area – so there must be a problem that needs investigation.

Other ways are to point to:

- Two sides of the issue
- Two authorities or theorists who disagree
- Two sets of facts that do not seem to 'add-up'
- Two aspects that point in different directions
- Two sets of forces that suggest different theories
- Two incidents that suggest different analyses.

Problematisation will always contain a *contrast* of some sort. The beginning of the sentence stating the second bit of the contract will usually begin with

However

But or *Yet*

or

Unfortunately.

3 **Give some idea of the position you will take in relation to this debate.**

Step 2 provides the ground for stating the purpose, thesis, point, or argument of your essay. So, in Step 3, you should indicate what line or stance you will argue for in your essay.

Examples

Here are a few examples of Introducing the problem:

Introducing the Problem: Example 1

The question of how to reduce accidents on the road is a long standing one. It has become apparent – reflected in high insurance company premiums – that young drivers cause the greatest number of accidents on the road. One radical suggestion to reduce the carnage on the roads is to increase the driving age to 25. *However,* while such a suggestion should be applauded in as much as it represents a willingness to take drastic steps to overcome a drastic situation it may *not* be as effective a remedy as it may at first sight appears.

Introducing the Problem: Example 2

Insurance companies have a big stake in accident statistics. Their business depends on charging those who are likely to cause the most accidents the most amount of money for accident insurance. Needless to say, that is why young drivers' premiums are so high. They are the ones who do most damage on the road. *However,* no matter how much insurance companies slug the young driver they *can't* prevent young people – particularly young men – from killing and maiming themselves and others on the nation's roads. To do that, drastic measures must be taken: the driving age should be increased to twenty five.

Introducing the Problem: Example 3

Undoubtedly, the government television advertising campaign to reduce drink driving has been successful: fewer drinkers are hopping into their car and causing damage on the roads. *But* what about the number of accidents caused by young drivers? Advertising campaigns may *not* be an effective means of reducing the carnage on the roads caused by young drivers.

Introducing the Problem: Example 4

Public and governmental concern about scientific misconduct has focused recently on cases of conflict of interest in which scientists might have allowed desire for financial gain to influence their research results… *But* misguided attempts to regulate conflicts of interest also can *discourage* the entrepreneurial initiative of scientists and ultimately the value of government-sponsored research.

Introducing the Problem: Example 5

During the past 200 years society has undergone rapid changes and faces difficulties ahead. Toffler, author of *The Third Wave*, explains these changes in terms of three waves – the first being Agricultural society, the second being the industrial society and the third wave was a highly technological era the world has partially entered. The clashing of second and third waves, Toffler believes, is the cause of many of our world's problems. However, followers of Karl Marx do *not* agree that this is the cause. Rather, they believe that capitalism is behind the world's dilemmas and that capitalism existed before the industrial revolution. On the other hand, feminist groups would argue *against* both of these opinions believing that patriarchy dates back further, and has had a detrimental effect on society that neither Marxists or Toffler acknowledge.

Note on Example 5

Notice how this student ends up comparing patriarchy with Marx and Toffler instead of with Industrialism and Capitalism! It is easy to confuse the theorist with the concept they invent to theories something. Their grammar is only just holding together under the strain of having to say so many complex things in so tight a framework.

Introducing the Problem: Example 6

The evolving post-industrial society will bring with it many changes in the way we work, live and play. Differing viewpoints are held on how these changes will occur and what the ultimate outcome will be. One theory presented by Alvin Toffler argues that society will eventually emerge as a more equal and free society with a greater sense of community. Although these changes won't come about without many upheavals and conflicts, Toffler is optimistic for the futures. *However*, Karl Marx, as presented by Anthony Giddens, would argue that society will *only* be improved with the end of the capitalist system, a system fundamentally based on class conflict and exploitation of wage labour. Marx believed that class conflict would lead to revolutionary change and eventually to socialism. A different viewpoint again is presented by Gerda Lerner who argues that the system of patriarchy is much older than industrial or agricultural society and is in fact the true definition of class division. Lerner argues that the system of patriarchy no longer serves the needs of men and women.

Essay introductions

handout 2

Part 2: Synopsis

Synopsis: describing the steps you will take to answer the question

In the course until now we have only handled the first part – introducing the problem. 'Stating the stages or steps in your handling of the problem' we will call 'the synopsis'.

For example, a synopsis for our first essay on Time would have been something like:

Synopsis: Example 1

In the first section for this essay, I will examine the way in which the sense of time in pre-industrial society arose out of its agricultural system of production in order to provide a background or contrast for the main theme of this essay. I will then describe how the factory system influenced and shaped other structures of industrial civilization imbuing them with a new concept of time.

Here are some more examples:

Synopsis: Example 2

This essay will examine the adequacy of Toffler's analysis of modern society by comparing it with two rival theories: Marxist accounts and feminist accounts. Firstly, I will try to show that the key element in Toffler's theory is the split between producer and consumer. Second, I will then introduce a feminist analysis which interprets this split as, in fact, the expression of an older structure – patriarchy. Finally, I will introduce considerations from Marxism in an attempt to show that the current changes are driven by the interests of capital, particularly multinational firms. I will conclude that Toffler's optimistic view of a humane regeneration of 'presuming' is misplaced.

Synopsis: Example 3

In this essay I will examine two questions. Firstly, does Toffler underestimate the class relations of modern society? Second, does Toffler overlook and underestimate the degree to which modern society is patriarchal? I will attempt to show that Toffler's theory can be extended to handle these charges by focusing on his notions of transition and wave front analysis.

Synopsis: Example 4

The intention of this essay is to argue that the Restoration was indeed revolutionary in impact and in historical retrospect. To argue this I will first describe the events proceeding Restoration in order to argue that these events forced an inevitable change from feudal Japan toward the beginnings of a capitalist Japan. I will argue that the Meiji Restoration was a revolution not because of the words, ideas and theories, in short the ideology of its participants, but rather because the radical concrete changes introduced in so many different fields added up to an over-all larger revolutionary change. I shall attempt to explain the value and implications of these changes. Finally, I hope to show that the transformation of Japanese feudalism towards capitalism was both peculiarly Japanese and at the same time only possible given the global historical context at the time.

Two comments

Firstly, notice the synopsis is written in the first person by using 'I'. Until now we have insisted you not use 'I' but the synopsis is the one place where you must use 'I'.

Second, notice that actions like 'describe', 'examine', 'look at', or 'focus on' are things you've done whether you have done them well or not. However, with actions like 'proving', 'demonstrating', 'showing' or 'refuting' you have to say 'I will attempt to prove that …' or 'I will try to show that …' or 'I will endeavour to demonstrate that …'

Here are a few more examples:

Synopsis: Example 5

In this essay I will consider the changes of the past two hundred years within the framework of the theory of an industrial society. I will use a Marxist analysis to show how the theory of an industrial society does not take class into account. I will then attempt to show how both of these positions can only be realised by an understanding of patriarchy as the primary division from which all other divisions are historically built. Finally, in considering what is necessary in order to produce a good society – one embodying equality, freedom, and community – I will argue that it is these power relations between men and women that are crucial to the construction of a better future.

Synopsis: Example 6

In this essay I will, first, explain Toffler's theory of the change from a pre-industrial society to an industrial society. Second, by using a Marxist analysis, I will outline the extent to which class is a feature of modern gender relations within modern society. Finally, I will conclude that modern society is undergoing a transition which affects people differently depending on their class or gender.

Full example

Here is a full Introduction with both the introduction of the problem and the synopsis written by one of our students for her final essay. It is not perfect, but it does the job.

> In his book *The Third Wave* Alvin Toffler seeks to address the unrest evident throughout the world today in the light of his theory that society is about to undergo massive change in all spheres of life.
>
> This Toffler calls the Third Wave, or post-industrial period of human history, a consequence of the Industrial Revolution which saw society glorify the factory model of production, and structured all of the organizations of society along the same lines. According to Toffler's theory, the present global unrest can be traced to the demise of the factory system as advances in technology set in motion escalating side effects as unemployment, homelessness, and casualised labour.
>
> In this essay I will look at Toffler's theory by examining the changes that occurred with the establishment of industrial society. Secondly, I will describe a Marxist view of modern society which places class relations at the very centre. Finally, I will endeavour to show, using a feminist analysis, that no discussion of the future is complete without acknowledgment of the fact that we are a patriarchal society with all the divisions inherent in such societies and any restructuring should begin with the stripping away of patriarchal divisions.

The transition to Section 1

Notice that the essay then simply starts again after the synopsis as if the Introduction had never happened. There are no look-backs to the Introduction. For example, here is this student's next sentence:

> Alvin Toffler begins his description of industrial society at the very core of its influence – the factory – and describes the dramatic and far reaching changes to the way of life human beings lived and worked with the birth of the Industrial Revolution some two hundred years ago.

Stating other positions

handout 3

Having established in your introduction that there is a problem/puzzle/dispute that has no immediately obvious answer, you then 'put up' the opposing position as one solution that has been suggested to the problem outlined.

Example

Imagine Example 6 from the handout: *Essay Introductions Part 1*, as the introduction for what follows.

First sentence
The first sentence will state the main contention/claim/conclusion of the opposing position.

> Toffler claims that 'Third Wave' society, with work based in the 'electronic cottage', will be a just and equitable society.

Next sentences
The rest of this paragraph/section will explain/spell out the rationale/evidence/reasons for the opposing position.

> In support of this position, Toffler claims that current problems such as high unemployment, exploitation of workers and the proliferation of monotonous, unrewarding jobs are a product of Second Wave or Industrial society. With the shift into a post-industrial phase, he argues, comes a shift in 'the existing terms of the debate, making obsolete most of the issues over which men and women today argue, struggle, and sometimes die' (Toffler, 1981, 206–207).

Tips

Using parenthesis
Each sentence should 'flag' that the argument being presented is a report of someone else's position, not your own; and that, in fact, it is not one that you accept. One way is to put into each sentence, near the beginning, a parenthesis such as:

> The 'electronic cottage', according to Toffler/according to this argument, will be a place of gender equality.

Other Positions are put in the present tense

The other position should be a serious contender/ a viable position. This means that it should be reported in the Present Tense, not Past Tense – no matter when it was written. Even though Plato wrote 2000 years ago, you should bring him into your essay as a participant in the current debate. This means you are going to present his views and criticise them as if they are still current.

e.g. 'Plato argues…', ***not*** 'Plato argued…'

The Past Tense implies that the opposing position shouldn't be taken seriously, that it is obviously wrong, that it is only of historical interest – even without your later argument. It is only if you are not going to argue against someone's views that you put them in the past tense. You can do this with anyone, even someone who wrote yesterday. The past tense records what they said as simply a fact, as something over and done with, not as something that needs to be probed or examined or responded to further.

Criticising other positions

handout 4

Discrepancy

Discrepancy

The first paragraph of Section 2 points out *something that casts doubt on the Opposing Position.*

It will point to a discrepancy such as a fact, another theorist's reply, a problem, something that means that the Opposing Position can't be taken as obviously correct.

Note that the discrepancy does not argue against the opposing position; it simply says 'But what about THIS. It doesn't look as though your position can be right – at least not without further investigation'.

Tips

Begin Discrepancy with:

However, …

Finish it off

The last sentence will conclude that, given the discrepancy, 'perhaps' the opposing position is not correct after all.

Example

> Given that industrial societies are not the only ones to keep secrets from their young until they have served some type of apprenticeship or undergone a severe process of initiation, *perhaps* Postman is wrong to explain the notion of childhood in terms of the spread of literacy; perhaps the changes to the family should be explained by features intrinsic to industrialism itself.

The rest of Section 2 will then spell out your own view in such a way that it can then be used to show that the Other position actually is not good enough.

Two basic ways of rejecting another theory

The author says … but that means/implies/assumes/entails that…, which is obviously not true.

The author says … but that overlooks/neglects/underestimates the importance of …, which is more important/typical/central /crucial/ significant.

Criticising other positions

handout 5

Problematising

Problematising other positions
(finding something wrong)

Here are some ways of moving from presenting another position to criticising it. You do this by finding a discrepancy, an inadequacy, or something not quite right about it that will undermine it.

However,
Yet,
Even so,

in fact, …
what this leaves out is the fact that …
in practice, …
more important is the fact that …
more central is the fact that …
more to the point is the fact that …
what needs to be noted is the fact that …
this contradicts the fact that …
this neglects the fact that …
this ignores the crucial fact that …
this would be true only if …
all this amounts to is the claim that …
it should not be concluded from this that …
there are other ways of looking at this. For example, …
it is significant that …
this is of less importance than …
it should not be concluded from this that …
this line of argument leads to …
this would imply that …
this obscures the importance of …
this underestimates the significance of …
this underestimates the importance of …
this would create more problems than it solves.

(Even so,)

this must be counter-balanced by the fact that …
this does not mean that …
the assumption underlying this is that …
the consequence of this would be that …
this implies that …
if we turn our attention to the …
if we take into account the fact that …
underlying this is the more important issue of …
this is an unusual case. A more typical case would be …
this is too vague. It would be more accurate to say that …
this contradicts the fact that …
this ignores the crucial fact that …
this presupposes that …
from the point of view of …
the difficulty with this conception is that it relies upon …
this destroys the link between …
this seems to be nothing more than …
this is untenable.
this is an oversimplification.
this leaves no room for …
this conception rests on a misunderstanding of …

Concessions

Finding common ground

handout 6

Other authors

Now we are introducing factors that acknowledge that others have tried to give an account of what you are talking about too. So, we are learning to enlist the authority of another author; to reject or criticise another author; to say what they say the way they say it exactly; the way they would say it; or, to translate their way of saying it into your terms (your way of saying it), or into someone else's terms. We can agree or disagree with the claims or perspectives of others.

Acknowledging others

In this essay, we are going to introduce you to another form of relationship between segments of your essay. This is the relationship of *acknowledging things that could undermine what you want to say*. What this means is acknowledging facts, views, interpretations, explanations, emphases or perspectives that imply or suggest views different from the position you are taking up.

Now, the crucial thing is that we want you to think of these as *the context* for your own statements. That is,

- you *first* state what you are acknowledging
- and *then* state your own view.

We are using the words 'your view', not to refer to your own personal opinion, but to the position you are taking up from the possible positions offered in the course.

In this way you are saying, 'I have already taken this fact which might seem to count against me into account – and it does not make me want to draw back from what I am now going to say.'

Note

All we want at this stage is the acknowledgment of something that seems to undermine what you want to say: you do not have to 'talk about it' or 'prove it wrong'. You just signal at the beginning of your sentence – 'OK! I know that this fact might seem to conflict with what I am going to say – but I have already taken it into account.'

Types of acknowledgement

There are two forms of acknowledgment.

1 Acknowledging a potentially misleading fact

In acknowledging a fact, you acknowledge that the fact is a fact, but imply that it does not undermine what you are going to assert – it is something you have already taken into account. This fact should not be taken as leading to a statement that contradicts what you are saying.

For example, you can acknowledge a potentially misleading fact by writing:

> *Although* the conditions in the slums of industrial cities were appalling, *in fact* the health of people living in the pre-industrial country-side was if anything worse.

Misleading fact	What you are saying
Although ……,	……
Despite ……,	……
Even though ……,	……
Certainly, ……,	but ……
Of course, ……,	however……
Admittedly, ……,	yet ……
It is true that ……,	but ……
No one would deny that ……,	yet ……

2 Acknowledging a potentially misleading impression

By acknowledging an appearance, you imply that what has been taken as a fact is not a fact at all, but just a mistaken appearance.

For example, you can acknowledge *the appearance only* by writing:

> *Although it might seem* that the conditions in the slums of industrial cities were appalling, *in fact* the health of people living in the pre-industrial countryside was if anything worse.

In both sentences you have begun by acknowledging something that might seem to undermine what you want to say, but then gone on to state your view.

- In the first case, you conceded that the conditions *were* appalling – but just because the conditions in the slums were appalling doesn't mean we should romantically conclude that the conditions in the countryside were terrific.
- In the second case, you admitted only that they *appear* appalling – in fact the conditions in the slums were not too bad.

Misleading fact	**What you are saying**
It might seem that ……,	but ……
It has sometimes been suggested that ……,	but ……
At first sight it may seem that ……,	but ……

Unit 15

Presenting different positions

Outline 318
Activity guide 319
OHTs 322
Handouts 324

Unit 15 Outline

Notes	What you'll need
In this unit, we continue to focus on the language students need to present different positions and to signal their disagreement or alignment with those positions. • Discussion: Whose voice is it? How to distinguish the 'other position' from the 'writer's position'. • Reading of two versions of an extract from Frankel, one with, one without, metadiscourse. • Presentation of OHT showing two paragraphs from a text with attribution highlighted. • Reading of full text, students marking attribution. • Checking of marked texts against second version with attribution highlighted. • Looking at example of writer reporting another view which is aligned with their view. • Discussion about citation – when to cite and when to just report.	**OHTs** **1 Presenting another position** **2 Reporting a position which is aligned with the writer's view** **Handouts** **1 Extract from Frankel, with and without metadiscourse** **2 Presenting another position Version 1** **3 Presenting another position Version 2** **Various texts**

Activity guide

15

Summary

In this unit, we focus on attribution and on the metadiscourse which signals the writer's disagreement or alignment with the reported view.

Activity 15.1

Whose voice is it?

Metadiscourse

- We discuss the way different positions can be signalled in the essay.

  Here we discuss the problem of distinguishing 'the other position' from the writer's position, the views we attribute to others from the writer's view.

- We explain the role of metadiscourse.

  We point out that without using metadiscourse it is difficult to distinguish the argument one is criticising from the position one is putting forward, so it can seem to a reader that the writer is contradicting him or herself.

- We illustrate the need for metadiscourse.

  We give the students a handout with two versions of an extract from Frankel. The first text has had the metadiscourse deleted. The second is the original.

  Extract from Frankel *without* metadiscourse:

  > Women should welcome the Third Wave in general, as this new historical period will spell the end of the dominance of the nuclear family, the end of traditional gender roles, and the liberation of workers from lengthy hours of commuting – thus enabling them to devote more time to personal and communal relations. The 'electronic cottage' holds a potential for more liberated and egalitarian relations between the genders. The obstacles to be overcome – especially those deeply entrenched inequalities based on gender, class, income levels and market relations – all make the future seem less liberating.

  We point out that in the above paragraph the author seems to be contradicting himself.

Extract from Frankel *with* metadiscourse:

> **Toffler argues that** women should welcome the Third Wave in general, as this new historical period will spell the end of the dominance of the nuclear family, the end of traditional gender roles, and the liberation of workers from lengthy hours of commuting – thus enabling them to devote more time to personal and communal relations. **One would have to agree** with Toffler that the 'electronic cottage' holds a potential for more liberated and egalitarian relations between the genders. **But** the obstacles to be overcome – especially those deeply entrenched inequalities based on gender, class, income levels and market relations – all make the future seem less liberating than **Toffler's utopian scenario.**
>
> **It appears to me that Toffler's image of** work in the 'electronic cottage' is based upon a vision of highly paid professional or business types, earning enough to job share, free of piece-work and other exploitative conditions, and able to design their work – rather than that of a worker tied to a terminal (and left with all the domestic labour) with unemployment benefits often being the only real alternative to repetitive data processing.

Attribution comes at the beginning

- We also point out to students that the attribution comes at the beginnings of text chunks.

  This is so that the reader knows how to 'take' what they are about to read, so they know who is asserting it.

- We hand out two versions of the same text, **Handouts 2 & 3,** *Presenting another position (Versions 1 and 2),* one with the attributions highlighted, and the other not highlighted.

- We begin by showing and discussing a couple of paragraphs of Version 2

  We use **OHT 1,** *Presenting another position,* to teach students to see attribution.

- We ask students to work on Version 1 underlining or highlighting attribution.

- Finally, we show them the whole of Version 2 to check and discuss their work.

From opposing views to aligning views

It is not only the distinction between an opposite position and the writer's position that is important. We try to help students to get a feel for devices for positioning author and Other as opposed or aligned, as distant or near, as separate or at one. For example, in the following passage (which is repeated on **OHT 2**, *Reporting a position which is aligned with the writer's view*), Frankel reports Donna Haraway not as the opposing position but as a position which is aligned to the position that Frankel puts forward.

> While there are many danger signals warning us about the new pitfalls associated with electronic home work, perhaps the most significant arise when we consider gender roles. **Building upon the work of Richard Gordon, Donna Haraway draws attention to** the way the new home-centred work is becoming feminized.
>
>> To be feminized means to be made extremely vulnerable; able to be disassembled, reassembled, exploited as reserve labour force; seen less as workers than as servers …(Haraway, 1985)
>
> This prospect of deskilling, disassembly and servility [that] is actually being realized for thousands of women in high-technology and information-processing industries. It is not accidental that employees in the computer industry generally regard work at word processors and other terminals (mainly performed by women) as low status, compared to the skilled and well-paid jobs in engineering, administration, electronics and so forth. If millions of existing jobs in high-technology industries are allocated largely on gender lines, then there is much to fear from a major synthesis of female domestic labour and electronic home work.

Reporting other texts and citing other texts

We also discuss what is cited and what is simply reported. We look at the rhythms of citation, at how much and how often the actual wording of another text is cited. Is there any rhyme or reason in the pattern of citation? For instance, how much of the actual words of Gittins are actually cited? We raise the question: when you are presenting another position, how often should you keep reminding the reader that it is someone else's position you are expounding and not your own?

We provide students with a variety of different texts where other positions are reported and cited and we discuss these. In this unit, we give students the final essay and talk to it. This essay requires students to consider whether Toffler's views about the prospects for contemporary society are good in the light of other views about future prospects and in the light of criticisms of Toffler's views.

OHT 1

Presenting another position

Extract from student's essay

In her chapter 'Is patriarchy relevant in understanding families' **Diana Gittins argues that,** despite all the changes to the western family since the feudal system, one common thread has remained constant – the dominance of men, especially fathers, over women and children. **She writes**:

> Thus patriarchal values arise in, and are inculcated in, families, yet they are not specific to families. They permeate and influence society at all levels: political, economic, ideological and familial. Defined earlier in religious terms, then in scientific and medical terms, the form they have taken has been variable, but the essence lies in a concept of social order premised on a male, but particularly paternal, authority which by definition presupposes the dependence and service of woman, children and other 'inferiors'.

In support of this position, **she first describes** the relations between men, on the one hand, and women and children, on the other. **She stresses that** the paterfamilias or lord of the manor in the feudal world derived his authority from the sovereign whose authority, in turn, came directly from God. This meant that even though he was dependent on the services and labour of those he ruled over, it was not an equal relationship – 'economic supremacy, political power and religious control were all defined by reference to the *father* ...' However, even though vassal and serfs were dependent on the lord, wives and children were in a situation of double dependency – both on the lord and on their father/husband. The only way in which woman could escape this double dependence was through widowhood and serving the lord directly.

Gittins then points to the way in which the Roman Catholic Church, despite Christ's emphasis on spiritual equality, preached a misogynistic message that was used to exclude women from positions of power. As evidence for this conclusion, **she notes that** whenever women were involved in public action it was always interpreted as ' "unfeminine", "unnatural" and threatening to the "family".'

OHT 2

Reporting a position

which is aligned with the writer's view

Extract from Frankel

While there are many danger signals warning us about the new pitfalls associated with electronic home work, perhaps the most significant arise when we consider gender roles. **Building upon the work of Richard Gordon, Donna Haraway draws attention to** the way the new home-centred work is becoming feminized:

> To be feminized means to be made extremely vulnerable; able to be disassembled, reassembled, exploited as reserve labour force; seen less as workers than as servers … (Haraway, 1985)

This prospect of deskilling, disassembly and servility is actually being realized for thousands of women in high-technology and information-processing industries. It is not accidental that employees in the computer industry generally regard work at word processors and other terminals (mainly performed by women) as low status, compared to the skilled and well-paid jobs in engineering, administration, electronics and so forth. If millions of existing jobs in high-technology industries are allocated largely on gender lines, then there is much to fear from a major synthesis of female domestic labour and electronic home work.

Extract from Frankel

with and without metadiscourse

handout I

The following text has had the metadiscourse deleted:

Women should welcome the Third Wave in general, as this new historical period will spell the end of the dominance of the nuclear family, the end of traditional gender roles, and the liberation of workers from lengthy hours of commuting – thus enabling them to devote more time to personal and communal relations. The 'electronic cottage' holds a potential for more liberated and egalitarian relations between the genders. The obstacles to be overcome – especially those deeply entrenched inequalities based on gender, class, income levels and market relations – all make the future seem less liberating.

Work in the 'electronic cottage' is based upon a vision of highly paid professional or business types, earning enough to job share, free of piece-work and other exploitative conditions, and able to design their work – rather than that of a worker tied to a terminal (and left with all the domestic labour) with unemployment benefits often being the only real alternative to repetitive data processing.

Without the metadiscourse, the writer seems to be contradicting himself.

Below is the original text.The metadiscourse is in bold.

Toffler argues that women should welcome the Third Wave in general, as this new historical period will spell the end of the dominance of the nuclear family, the end of traditional gender roles, and the liberation of workers from lengthy hours of commuting – thus enabling them to devote more time to personal and communal relations. **One would have to agree with Toffler** that the 'electronic cottage' holds a potential for more liberated and egalitarian relations between the genders. But the obstacles to be overcome – especially those deeply entrenched inequalities based on gender, class, income levels and market relations – all make the future seem less liberating than **Toffler's utopian scenario**.

It appears to me that Toffler's image of work in the 'electronic cottage' is based upon a vision of highly paid professional or business types, earning enough to job share, free of piece-work and other exploitative conditions, and able to design their work – rather than that of a worker tied to a terminal (and left with all the domestic labour) with unemployment benefits often being the only real alternative to repetitive data processing.

Presenting another position

handout 2

Version 1

Extract from student essay

In her chapter 'Is patriarchy relevant in understanding families', Diana Gittins argues that, despite all the changes to the western family since the feudal system, one common thread has remained constant – the dominance of men, especially fathers, over women and children. She writes:

> Thus patriarchal values arise in, and are inculcated in, families, yet they are not specific to families. They permeate and influence society at all levels: political, economic, ideological and familial. Defined earlier in religious terms, then in scientific and medical terms, the form they have taken has been variable, but the essence lies in a concept of social order premised on a male, but particularly paternal, authority which by definition presupposes the dependence and service of woman, children and other 'inferiors'.

In support of this position, she first describes the relations between men, on the one hand, and women and children, on the other. She stresses that the paterfamilias or lord of the manor in the feudal world derived his authority from the sovereign whose authority, in turn, came directly from God. This meant that even though he was dependent on the services and labour of those he ruled over, it was not an equal relationship – 'economic supremacy, political power and religious control were all defined by reference to the *father* … '. However, even though vassal and serfs were dependent on the lord, wives and children were in a situation of double dependency – both on the lord and on their father/husband. The only way in which woman could escape this double dependence was through widowhood and serving the lord directly.

Gittins then points to the way in which the Roman Catholic Church, despite Christ's emphasis on spiritual equality, preached a misogynistic message that was used to exclude women from positions of power. As evidence for this conclusion, she notes that whenever women were involved in public action it was always interpreted as ' "unfeminine", "unnatural" and threatening to the "family" .'

The rise of capitalism and the parallel rise of Protestantism, claims Gittins, challenged hierarchical relations based on patriarchal definitions of authority and stressed the importance of individual responsibility. In fact, in the eyes of God, men, women and children were all equal. But, as Gittins points out, this raised a problem: if women are as good as men in God's eyes, why should they not share equal access to temporal wealth and power? Gittins argues that the main way this ideological conflict between spiritual equality and the need for patriarchal authority was resolved was by elevating the status of women within the household as guardians of religion and morality, and by creating the notion of the home as a separate 'private' sphere. So, according to Gittins, although Protestantism undermined the role of patriarchal lords, patriarchy itself simply migrated into and intensified its hold over the family itself. The inequality of women was now rationalised in terms of a distinction between two spheres – the public temporal world of men and the private 'spiritual' world of the family. Women and children were consigned to the latter. As evidence for the belief that women should live in dependence on a husband, Gittins points to the campaign against witches, which although a complex phenomenon, seemed to be aimed at women who either lived outside male-dominated households or exercised skills that threatened the dominance of men.

Even with the growth of science and rationalism in the 17th century – which promised to replace the superstitions of religion with truth of science – in fact, as Gittins points out, this masculine science was used to 'prove' that women were 'naturally' inferior to men and should live in a dependent relation to men. It did this in two ways. One, science itself was interpreted as a logical worldly activity in opposition to the sphere of religion, spirituality and emotionality – but, of course these were precisely the attributes imposed on women. Secondly, scientists tried to prove that women were incidental to the processes of human reproduction. As evidence, Gittins cites Leewenhoek who interpreted his discovery of spermatozoa in sperm as proof that men, not women, were the true agents of reproduction, 'that it is exclusively the male semen that forms the foetus, and that all that women may contribute only serves to receive the semen and feed it.'

The Enlightenment in the 18th century saw an intensification of the rejection of traditional social authority. Rousseau, an influential figure, wrote 'man was born free, but everywhere finds himself in chains.' But even though we might expect that women would be included in the class of men, in fact, as Gittins stresses, even Rousseau himself applies these ideas and the new ideas for less repressive child rearing practices to boys and men only. Women and girls are to remain as emotional, dependent people confined to the household.

Gittins then looks at the impact of the Industrial Revolution on the power relations between men and women, and men and children. As she points out, in the working class especially, women and children were able to sell their labour. But this created a problem for the ideology of patriarchy because women were seen to be weak and fragile. In fact, in the 19th century women were viewed as so spiritual, fragile and ethereal that they were completely asexual. They were not supposed to experience anything physical whether sex or work. Gittins emphasises that this created a problem because working class women were doing hard physical labour. She then suggests that this problem was partially solved by allowing girls and women to work but only as servants within the homes of the middle-class. This meant that even though they worked, it did not threaten or intrude on the domain of men.

Finally, Gittins examines the Freudian revolution in the 20th century. What she argues here is that, although Freud restored sexuality to women and children, he still insisted that the price of civilization was the acceptance of the power of the Father – that is, patriarchy. However, she points out that by inscribing this patriarchy in the social learning of children, instead of in nature or biology, Freud's view does mean that patriarchy is 'challengeable and changeable'.

Presenting another position handout 3

Version 2 – reporting highlighted

Extract from student essay

In her chapter 'Is patriarchy relevant in understanding families', Diana Gittins argues that, despite all the changes to the western family since the feudal system, one common thread has remained constant – the dominance of men, especially fathers, over women and children. **She writes**:

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Unit 16

Dialogic writing

Articulating a community of difference

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Unit 16 Outline

Notes	**What you'll need**
This unit contrasts two ways of interpreting argumentative writing: adversarial argument and dialogic articulation. These are two ways of framing the views of others and how they relate to your own view. Basically, adversarial argumentation frames truth (and therefore error) as grounded in a reality 'outside' the texts of a discourse community; it posits itself as speaking the truth of that reality and others as speaking error or untruth. Dialogic discourse, by contrast, frames truth as arising from the conversation between texts and points of view within a discourse community. A dialogic text frames itself as trying to state not just its own truth but also the truth present in other texts and perspectives. These two ways of inflecting intellectual discourse resonate with contemporary discussions centred on modernity and postmodernity, and on Cartesian epistemology versus postmodern construals of knowledge and truth.	**Handout** **1 The WIRMI game: writing as reformulation** **2 More WIRMI games**

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Unit 16 Main ideas

Two modes of exposition: adversarial and dialogic

'Arguing' does not only mean trying to win an argument or persuading your interlocutors or other members of your discipline that only you are right. Arguing is not just trying to get others to agree with you. We would suggest that arguing should be framed as: showing where you stand by trying to articulate what and why you think the way you do and how this relates to what others think.

Proving you are right or participating in an ongoing discussion?

The key difference here is whether we focus on discourse as trying to reach agreement through persuasion, or whether we focus on discourse as clarifying what we think. For the sake of exposition, let's call these two approaches, Objectivism and Dialogism. Objectivism frames all discourse as aiming at 'a truth' that everyone must agree to; Dialogism does not assume or even aim at finding 'the truth' to which everyone must submit. Dialogism assumes that there are and always will be many different views, but that trying to clarify what we think is an ethical demand, a form of self-responsibility, a way of being responsible to and for ourselves by trying to clarify who and what we are (committed to). Thus, the reasoning in a dialogic argumentative essay should be construed, not as reasons why the reader should accept your argument, but as the reasons why you say what you say. Thus arguing is displaying your reasoning, so others can assess it, respond to it, maybe even be persuaded by it.

Sceptical Socrates versus objectivist scholasticism

Perhaps one way of articulating this difference would be to compare the original dialogues of Plato with the more ritualised tournaments of *disputatio*. The contrast could be put this way: Socrates concentrates on questioning others, he does not claim to know what the truth is, he only claims to know how to help others articulate their own truths. He himself only knows that he knows nothing. Of course, in fact he ends up showing, through his questioning, that those who claim to know things, don't actually know them. They haven't got a clear position at all, they contradict themselves. Dialogism leans towards the idea that there are different truths (relativism), that we can't be sure of the Truth (scepticism), or Socrates' view that we are on a quest for the truth (philosophy).

By contrast, the objectivist view embodied in the *disputatio* leans towards the idea of one truth (dogmatism, realism). The *disputatio* is aimed at articulating the competing claims and arguments regarding a particular topic or issue, in order to formulate a single position that deals with all the competing views. The *disputatio* is predicated on the notion that a competition or tournament, an agonistic competition, is the best procedure for producing truth. At the time, of course, the *disputatio* seemed a more enlightened procedure for discovering the truth than simple faith, which meant simply believing what a sacred book said.

These two ways of framing the discourse of knowledge and truth have alternated and competed with one another throughout the whole of European history. Dialogism is accused of encouraging anarchy and lack of rigour, while dogmatism is accused of encouraging fanaticism and totalitarianism. Today, these battles are fought out under the banners of Lyotard and postmodernity as the contemporary sceptics emphasising the diversity and incommensurability of discourses, while Habermas and critical theory are positioned as the contemporary objectivists who insist on the ability of reasoning to produce a single agreed truth. Difference or Reason. Postmodernity as a dialogue of difference or Modernity as adversarial argument.

Universalist argumentation or communitarian dialogue

At this point we are touching on fundamental metaphors orchestrating our interpretations of social life, metaphors that are currently engaged in deep battle across the whole gamut of the human sciences. One approach we will call Universalism; the other we will call Communitarianism. Universalism frames individuals as bringing their own meaning to a communicative situation, whereas Communitarianism frames individuals as deriving their meaning from communicative situations. Universalism frames individuals as possessing 'reason' or inherent capacities for judging truth; Communitarianism frames individuals as deriving their forms of reasoning and evaluation from induction into and participation in public forms of life.

Here is a quote from the field of contemporary analytic philosophy, historically a very adversarial and argumentative discipline.

> [The 'adversarial' or 'confrontational' mode of argumentation] is a style of argumentation that has been dominant in contemporary Anglo-American Philosophy … According to this style, when one is confronted with a position or thesis that one takes to be mistaken or confused, one relentlessly 'goes after it'. The 'Other' is viewed as an opponent. And the aim is to locate specifically what is wrong in the opponent's position, to expose its weaknesses. The practice of this style of argumentation requires attention to details, to working through specific claims and arguments in order to show up their falsity, and sometimes to expose their triviality. There are great advantages to this style of argumentation: It is never satisfied with vague claims, it helps to pinpoint issues in dispute, and it exposes difficulties that require serious answers. But there are also dangers. For in being primarily concerned with exposing weaknesses, with showing absurdities in what is taken to be mistaken, we can be blind to what the Other is saying, and to the 'truth' that may be implicit in what he or she is contributing to the discussion.
>
> The adversarial confrontational style can be contrasted with a model of dialogical encounter. Here one begins with the assumption that the Other has something to say to us and to contribute to our understanding. The initial task is to see the Other's position in its

> strongest possible light. Conflict is just as important in dialogical encounters. But we risk our own prejudgments. We are committed to the ideal that we may genuinely learn from each other, that there may be, as Gadamer phrases it, a 'fusion of horizons'. This is a play, a to-and-fro movement in a genuine dialogue, a seeking for a common ground in which we can understand our differences. This style of argumentation also has its distinctive virtues and dangers. In our attempt to listen to the Other and to seek common ground, we may inadvertently obscure serious differences and conflicts. We need both styles of argumentation; each can serve as a corrective to the exclusive use of [the other]. (Bernstein, 1988, 168–169)

Dialogism and the Other

There are two things we would want to emphasise in what Bernstein says concerning the dialogic view of argumentation.

First, the treatment of 'other positions'. Other positions are expounded by dialogism in terms of their rationality, their strength (not their weaknesses, as in the adversarial style of argumentation) and they can even be re-framed so that they are stronger positions than their original exposition by the 'other writer'. In short, in dialogic discourse you look for the 'moment of truth' in other positions. The assumption here is that there is always a kernel of truth trying to find a voice. No discourse is totally groundless. Some philosophers have called this the 'principle of charity', the practice of always putting another position in its most favourable, its most powerful, and most reasonable light. Not taking cheap shots, or picking on points where a position blatantly doesn't do itself justice or mis-states itself.

Learning from others

The second point is the attitude of 'learning from the other position', of risking our own 'prejudgments'. This is the practice of acknowledging that our own position is foundationally ungrounded, that it too is grounded in obscurity and darkness, that it is still not fully articulated, that it is inhabited by internal ambiguities, ambivalences, aporias, exceptions, counter-instances. That we don't know exactly what we think, that we still can't say exactly what we think, that we are not God or Reason. The idea of learning from the other position is an acceptance that we do not live in a Cartesian or Kantian realm of self-transparent freedom, an acceptance that our consciousness, our values, our commitments arise out of our 'always already' inhabiting cultural worlds and practices. We are born into cultural traditions and languages and we cannot stand back from them in the clear light of critical thought in the way the Enlightenment hoped. Learning from the other is also a matter of getting sucked into the conversation, of being absorbed in the unfolding logic of the discourse, of forgetting our 'position', of going with the flow, of risking a new angle on things, of being seduced by a book. This is what we termed transformative reading, this 'fusion of horizons'.

Ego versus alter (adversarialism) or a community of difference (dialogism)

We obviously have no intention of trying to 'solve' the universalism/communitarianism problematic. We have no wish to address it in any serious way that would articulate the constellation of positions arraigned around it and try to enact a text that articulated a coherent 'line' or reading. All we want to point out is that to formulate Antithesis and Concession as communicative actions (as Rhetorical Structure Theory does) tends to line up with a Universalist approach to social reality, whereas formulating them as ways of articulating the similarities and differences of textual meanings tends to line them up with communitarianism. Universalism speaks on behalf of an individual 'I', whereas Communitarianism speaks within a horizon framed by a 'we' of difference.

Universalism tries to prove that others should give up their false beliefs and accept the view being argued for by the writer, whereas communitarianism tries to formulate a picture of a common world in which everyone can recognise themselves, their similarities and their differences. In universalist argumentation, we have 'my view versus yours' in which we both appeal to objective criteria of validity. In communitarian articulation, we have different attempts to articulate the underlying practices and meanings we 'always already' exist within and from within which we speak. Universalist argument forces someone to change their beliefs by constructing an incontrovertible argument; communitarianism considers it 'more morally legitimate and more epistemologically creative to stimulate the interlocuter to alternative ways of thinking'. (Borradori, 1994, 18–19).

The meaning of the concept of objectivity in dialogic writing is different from objectivity in adversarial writing. The objectivity of dialogic writing is its claim to speak on behalf of a community. It is only by taking into consideration, by dealing with, all the orientations that make up a discourse community that you can claim to speak for everyone, to everyone, or that everyone should listen to you and take what you say seriously. You can claim an audience that is identical with the whole discourse or disciplinary community only if you have taken into account all the forms of reasoning and valuing that everyone in the community appeals to. To address a whole community is to show that you are addressing all the values existing in the community. This mean that your statement is not just partial and divisive but that it is an act of community building, that it is an act of constituting the polis. This is the paradox: community is constituted by difference.

Pedagogy: discourses of initiation

Now what is there to choose between these two views of argumentation? Does their difference make any difference – theoretically, politically or pedagogically? Clearly we have strayed into deep waters – although not for the first time in this book! In fact, part of the purpose of a manual like this and the way it is orchestrated is to show that it is not possible to separate out a discrete domain of transparent skills-oriented pedagogy from a deeper effort at articulating our own understanding (and the understanding of our students) of 'what is going on', of 'what the game is', of what 'we are being asked to do', in academic discourse – of what academic discourse is and what Stance we can or will take up within or towards it.

To indicate quickly where and how we would position ourselves in this debate, suffice it to say that we accept that argument is a key mode of academic discourse, however we would insist that its main use is in training students into a discipline, just as the disputatio was a form of training for the Bachelor (even though it was then followed up by a 'dogmatic' presentation by the Master). We would suggest that student essays takes the form of an argument because that is an efficacious way of propelling students into engaging with the range of conflicting views in a field. We would argue that the function of a student essay is not 'really' to convince anyone, but is a 'play', an imaginative exercise, that students (the Bachelors) must enter into and hopefully be caught up in. Academic essays are an exercise that records and displays to the essay marker (the 'watchful Master') just how students are positioning themselves in a field.

Manuals: instructional or instructive

In this way, this manual is itself an example of the dialogic theory of Antithesis and Concession. It uses other positions, other theories, other views as ways of articulating the ambivalences, the ambiguities, the contradictions in what we mean to say. That is, rather than assume we have a clear, self-consistent 'line' and that we can easily set it up in an oppositional, argumentative relationship to other equally self-contained and self-consistent positions, we assume that we don't fully know what we want to say. We assume that it is only in the effort of attempting to say that we may articulate better what we meant to say. And we assume that what we want to say does not come from 'within' us, but is drawn from the community of discourse we are participating in. What we want to say can only be said by using the words, the ideas, the spatiality, the 'in between-ness', constituted by the similarities and differences within academic discourse.

In short, we tend towards Dialogism, the idea that there are multiple realities and truths within academic discourse, not just one. We frame the social dimensions of academic text not just in terms of an interactionist theory of argumentation or rhetoric of logical persuasion, but in terms of enacting and construing a rich social space constituted by many different views. We don't frame the sociality of academic text exclusively in terms of a rhetoric of persuasion, but more as a way of manifesting or revealing the society of the text, the fact that the text takes (its) place within a context of lots of other texts and discourse – its intertexts, its society.

Exposition as pedagogy

Pedagogically, you should use both metaphors, both modes of discourse, in helping students understand what an academic essay is and what it means to participate in academic discourse in the Humanities and Social Sciences. Some students may cotton on to one set of metaphor, others may catch hold of the other. And the same student may take up a different stance at different times (in different disciplines) in their education. But by articulating both you provide a space of similarity and difference within which students can grow and can 'play with' who they are and what the relationship is between who they are and their participation in a field of discourse.

The three modes of writing academic essay we have scaffolded students into at different points in the course each embody a different style of academic discourse and argumentation. The expository essay posits a value-free, Archimedean writer standing over against a domain of objects in their causal and conceptual relations and frames academic discourse as the marshalling of evidence into a consensual body of knowledge. The adversarial essay, on the other hand, posits a discipline as a space riven by deep conflict and construes academic discourse as a politics of argument and counter-argument aimed at proving the truth of one's own position and the falsity of other positions. Finally, the dialogic essay focusses on academic discourse and debate as a narrative of learning. On this view, encountering another position is a way of testing one's own position, of deepening one's own understanding, of sensing how one's own position is implicated in a larger world that includes these other positions. The dialogic essay is a narrative of your encounters with other positions and what you have learnt from them, what you salvaged, what you left behind in your voyage of discovery.

Pedagogically, we would suggest that dialogism is a mode of discourse most fruitful for engaging with students who are from non-Eurocentric contexts. For example, students of Confucian or from indigenous communities may feel less oppressed by dialogic discourse.

Modes of discourse and politics

Politically, of course these matters are marked decisively by their context. It has been argued that in contemporary China, establishing practices of universalism, of liberalism, of the right to individual opinion, is a politically radical practice. This dramatically contrasts with the view of most radicals in Western countries who frame the individualism of liberalism as a conservative obstacle to understanding the dialogic ways we are all implicated in one another's lives and as an ideological screen protecting a Capitalist economic system that produces serious injustice.

Foucault on the ethics and politics of discourse

As a final comment on this matter of styles of academic discourse and argumentation, we would like to cite without comment the opening segment of an interview Michel Foucault gave in May, 1984, just before his death on 25 June.

Q. Why is that you don't engage in polemics?

M.F. I like discussions, and when I am asked questions, I try to answer them. It's true that I don't like to get involved in polemics. If I open a book and see that the author is accusing an adversary of 'infantile leftism', I shut it again right away. That's not my way of doing things; I don't belong to the world of people who do things that way. I insist on this difference as something essential: a whole morality is at stake, the morality that concerns the search for the truth and the relation to the other.

In the serious play of questions and answers, in the work of reciprocal elucidation, the rights of each person are in some sense immanent in the discussion. They depend only on the dialogic situation. The person asking the questions is merely exercising the right that has been given him: to remain unconvinced, to perceive a contradiction, to require more information, to emphasise different postulates, to point out faulty reasoning, etc. As for the person answering the questions, he too exercises a right that does not go beyond the discussion itself; by the logic of his own discourse he is tied to what he has said earlier, and by the acceptance of dialogue he is tied to the questioning of the other. Questions and answers depend on a game – a game that is at once pleasant and difficult – in which each of the two partners takes pains to use only the rights given him by the other and by the accepted form of the dialogue.

The polemicist, on the other hand, proceeds encased in privileges that he possesses in advance and will never agree to question. On principle, he possesses rights authorising him to wage war and making that struggle a just undertaking: the person he confronts is not a partner in the search for truth, but an adversary, an enemy who is wrong, who is harmful and whose very existence constitutes a threat. For him, then, the game does not consist of recognising this person as a subject having the right to speak, but of abolishing him, as interlocutor, from any possible dialogue; and his final objective will be, not to come as close as possible to a difficult truth, but to bring about the triumph of the just cause he has been manifestly upholding from the beginning. The polemicist relies on a legitimacy that his adversary is by definition denied.

Perhaps, someday, a long history will be written of polemics, polemics as a parasitic figure on discussion and an obstacle to the search for the truth. Very schematically, it seems to me that today we can recognise the presence in polemics of three models: the religious model, the judiciary model, and the political model. As in heresiology, polemics sets itself the task of determining the intangible point of dogma, the fundamental and necessary principle that the adversary has neglected, ignored, or

> transgressed; and it denounces this negligence as a moral failing; at the root of error, it finds passion, desire, interest, a whole series of weaknesses and inadmissible attachments that establish it as culpable. As in judiciary practice, polemics allows for no possibility of an equal discussion: it examines a case; it isn't dealing with an interlocutor, it is processing a suspect; it collects the proofs of his guilt, designates the infractions he has committed, and pronounces the verdict and sentences him. In any case, what we have here is not on the order of a shared investigation; the polemicist tells the truth in the form of his judgment and by virtue of the authority he has conferred on him. But it is the political model that is the most powerful today. Polemics defines alliances, recruits partisans, unites interests or opinions, represents a party; it establishes the other an enemy, an upholder of opposed interests, against which one must fight, until the moment this enemy is defeated and either surrenders or disappears.
>
> (Foucault, 1984, 381–383)

Summary: three key modes of discourse

Now what we imply, in our course, is that there are three different ways of 'constructing text' in academic discourse, three genres of academic discourse. They are: expository essays, adversarial essays, and dialogic essays.

- Expository discourse foregrounds 'I–It' object relations
- Adversarial discourse foregrounds 'I–You' persuasion
- Dialogic discourse foregrounds 'I–We' reformulation.

(We are leaving aside for now the finer split within dialogic discourse between hermeneutics and pragmatism. Hermeneutics is a discourse concerning who we are by focusing on where we come from, while pragmatism is a discourse concerned with what to do by focusing on what theories and points of view we need to align.)

These three modes of text also favour three modes of unfolding or structuring their unfolding meaning, three ways of moving the reader through a field. These are three principles for what comes before what; three principles for when to say things; three principles for what to say first and what to say later. What comes earlier provides the context for understanding what comes later. So they are principles for contexting an utterance.

In general, we could say that what goes before must provide a ground for dealing with what comes later. A text chunk must provide a context for understanding the next text chunk as the essay unfolds. But exactly how a text chunk contexts the following one can vary. What we are suggesting is that we can see three principles in operation here. These three principles in turn delineate our three types of essay: expository, adversarial, and dialogic, as presented in Figure 8. In expository essays, earlier text chunks tend to be things you need to know in order to come to know what is in the later text chunk. In adversarial essays, earlier text chunks tend to be views or beliefs you need to abandon in order to believe the views in the later text chunks. In dialogical essays, earlier text chunks tend to be views you need to have held to understand the points made in later text chunks.

Expository essays deal in knowledge and the grounds for knowing; adversarial deals in beliefs and the grounds for belief; and dialogic deals in understanding and the grounds for understanding. Knowing, believing, and understanding are three related but subtly different epistemologies. They can be seen in three different types of writing. Expository writing is congruent with the notion of scientific knowledge as causal and technical knowledge of a domain of objects; adversarial knowledge is congruent with the notion of critical theory as autonomous knowers assessing the validity of claims; dialogic argumentation is congruent with hermeneutics and its articulation of a common form of life.

Three modes of text

mode of writing	**expository**	**adversarial**	**dialogic**
world relationship	'I–It' object relations	'I–You' persuasion	'I–We' reformulation
notion of knowledge	scientific knowledge as causal and technical knowledge of a domain of objects	critical theory as autonomous knowers assessing the validity of claims	hermeneutiocs and its articulation of a common form of life
epistemology of truth	knowledge	reason	understanding
the other position as	common sense	false views	dialogic partner

Figure 8: Characteristics of three modes of text.

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Summary

We don't have any neat little activities lined up for you on this one. This is because this mode of writing has not yet clarified itself. We know there is something beyond argument but can't spell it out. We hope we have given some theoretical shape to it, but it still lacks a pedagogic shape.

Reading the mode of writing

We would suggest that these are really matters for discussion and for examining and discussing the prose of key writers to 'suss out' their dominant stance or orientation, their primary mode of writing.

Are they primarily:

- an expository writer
- an argumentative writer
- a dialogic writer (hermeneutic)
- a dialogic writer (pragmatic)?

What is the telos of their writing:

- constructing a science
- isolating the truth of non-scientific reality
- (re)instituting a community of meaning
- instituting a community of praxis?

What is their primary horizon of answerability:

- representing a factual domain
- using reason as a method for finding the truth
- articulating a community of identity
- marshalling resources for praxis?

What is their primary mode of relating to their Other and to the reader:

- teaching a technical discourse
- arguing, conceding, and rebutting
- inviting them into a sense of identity
- aligning them for collaborative action?

Writing as reformulation

The other activity we can suggest would be to try using Martin's array of Speech acts as a procedure for expanding the range of your students' writing.

You could use it as a set of WIRMIs (What I Really Mean Is), as a prod to reformulating, re-glossing, re-stating, re-working an intial statement.

You could have short little postmodernist games such as the WIRMI game.

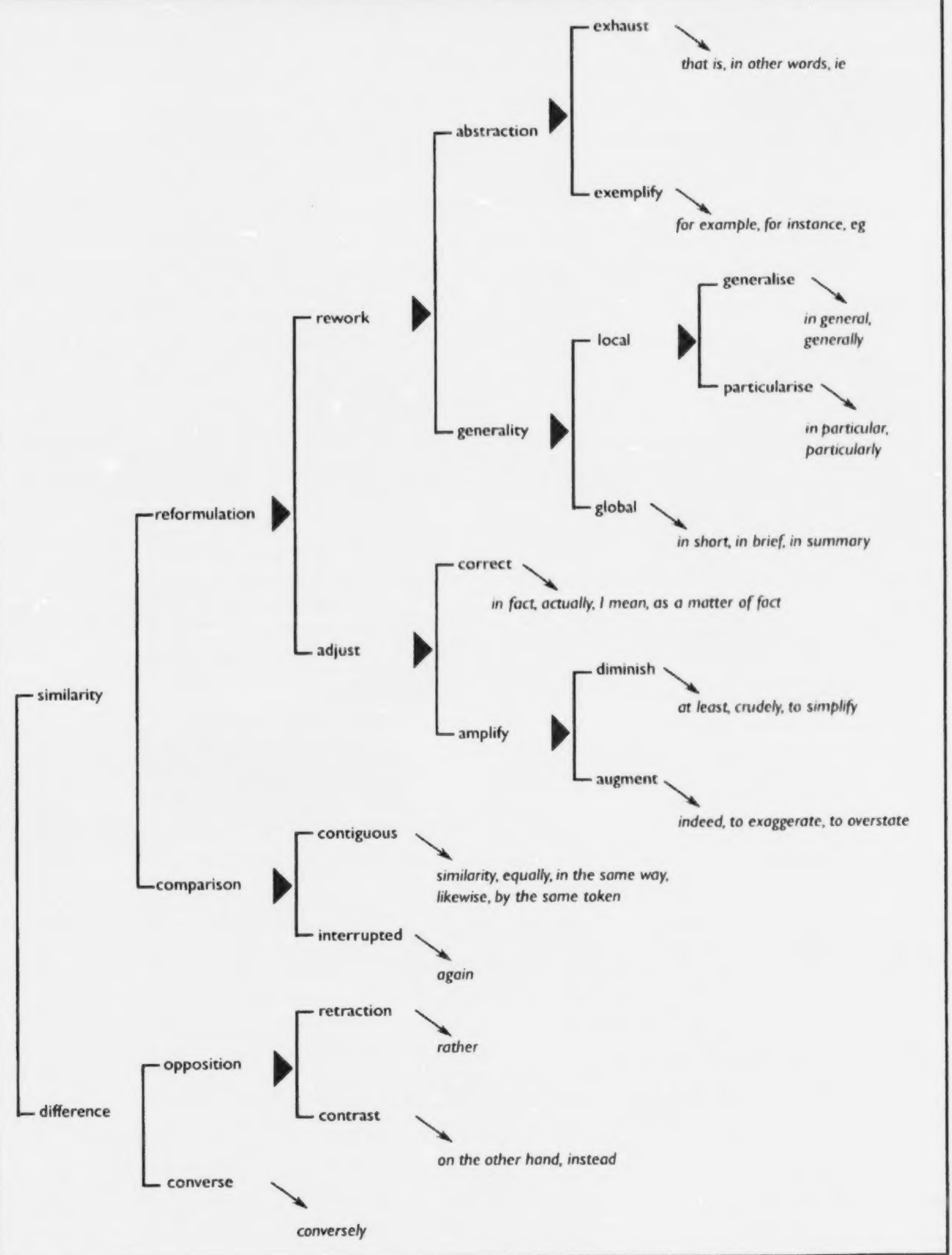
The WIRMI Game

- Select three points on the Martin diagram.
- Agree on a common initial sentence (invented or selected).
- Now, write a text beginning with the chosen sentence followed by three sentences each instancing a node.
- Compare what you have done.

The WIRMI Game

writing as reformulation

handout 1


exhaust
that is, in other words, ie
abstraction
exemplify
for example, for instance, eg
generalise
in general, generally
rework
local
particularise
in particular, particularly
generality
reformulation
global
in short, in brief, in summary
correct
in fact, actually, I mean, as a matter of fact
adjust
diminish
similarity
at least, crudely, to simplify
amplify
augment
indeed, to exaggerate, to overstate
contiguous
comparison
similarity, equally, in the same way, likewise, by the same token
interrupted
again
retraction
rather
opposition
difference
contrast
on the other hand, instead
converse
conversely

More WIRMI games handout 2

Another WIRMI Game:

Writing as reformulation

Use these sentence modifiers to add sentences that reformulate the meaning of an initial sentence.

What I really mean is …

What I'm trying to say is that …

In other words, …

Another way of saying this would be to say that …

This does not mean that I would agree with someone who said that …

It might seem that I am saying that … but actually I'm saying that …

I'm not saying …

This does not mean that …

This is not to say that …

I think what I'm trying to say is that…

By saying … I don't mean …

Even though I say … I wouldn't agree with someone who said …

To say this, however, is not to suggest that …

At first sight it might seem that I'm saying … but actually I am saying …

Yet another WIRMI Game:

Writing as reformulation

Use these questions to add sentences that reformulate the meaning of an initial sentence.

But I'm still not sure what you mean. Could you say it again in different words?

In other words, …
More precisely, …

But surely this is not equally true in every single case?

Some …
Often, …
But most …

There are other views that are compatible with what you have said so far. Can you distinguish your position from these other positions that are very close to yours?

This is not to say …
This should not be confused with the claim that …

What exactly is it that you are disagreeing with?

To be precise, I disagree with …

So what! What's the point of saying this? What difference does it make? Why should I care?

What this means is that …

Could you give some examples or cases?

For example, …
To give a concrete instance, …

Theme 5

Stylistics

Shaping your meanings

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18 Controlling long sentences 367
19 Roles and resources 377

Theme 5 Units in this theme

Unit 17 **Doubles and triples: the grammar of persuasion**
Looks at a rhetorical device for creating the 'voice of reason' and 'the voice of passion'.

Unit 18 **Controlling long sentences: summatives, resumptives, appositives**
Focusses on grammar at the sentence level.

We provide activities to help make students aware of, and able to employ, these devices for dealing with complex information.

Unit 19 **Rules or resources: notes on punctuation and usage**
We offer an alternative view of the question of punctuation.

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Theme 5 Introduction to this theme

Stylistics

This theme provides opportunities for the students to focus on different aspects of their writing.

- *Unit 17* looks at a rhetorical device for creating the 'voice of reason' and 'the voice of passion'.
- *Unit 18* focusses on grammar at the sentence level. We provide activities to help make students aware of, and able to employ, these devices for dealing with complex information.
- In *Unit 19*, we offer an alternative view of the question of punctuation. We do not try to teach punctuation but rather indicate generally what sorts of work punctuation marks do and how we think they should be approached.

  Our target here is the conservative obsession with matters of 'punctuation, usage and grammar' as matters of dialect, that is as signifiers of social, class and cultural origin and location. We try to replace this framing – punctuation as a signifier of social dialect – with a more register-oriented approach – punctuation as resources for making textual meanings in academic text.

Our target here is the conservative obsession with matters of 'punctuation, usage and grammar' … as signifiers of social, class and cultural origin and location.

Unit 17

Doubles and Triples

The grammar of persuasion

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Unit 17 Outline

Notes

This unit focuses on the rhythms of text created by grammatical parallelism. Students are introduced to a way of ordering the unfolding text known to traditional Rhetoric for 2,000 years or so. Doubles and Triples are principles of organising text that are now widely taught to politicians, and so are widely and self-consciously deployed in sound-bites for media news. Students enjoy deconstructing these two rhetorical devices for creating the voice of reason and the voice of passion.

- Reading and discussion of handout: 'Doubles and Triples'.
- Identification of doubles and triples in various texts.
- Students practise writing doubles and triples.

What you'll need

Handouts

1. **Doubles and triples**
2. **Toffler: doubles and triples, indust-reality**

Unit 17 Main ideas

Doubles and Triples

This unit focuses on two important ways in which we can organise and elaborate the surface of our writing to control its ethos, its emotional tone.

The notion of Doubles and Triples is very old, as old as rhetoric. In this unit, we draw on the work of Atkinson (1988) in *Our Masters' Voice* which focuses on the uses of these devices by politicians. In fact, most contemporary politicians are given training in these two devices as part of their media training. Once you are aware of them as grammatical constructions, you can't hear the actual content of politicians for a while because all you notice is their constant use of either balanced Doubles to signal their rationality or unbalanced Triples to display their conviction, authority and power.

Technique and meaning

This issue of how to interpret 'the work of composing', the techne of writing is an ongoing theme throughout this whole course; a theme that will not and cannot go away; an aporia that is at the heart of modern consciousness.

Again, we must mention the ambivalence that we moderns assume when faced with explicit training in anything to do with meaning. It is the question of whether explicitly learning linguistic devices simply adds a phoney and inauthentic patina to our texts, or actually helps us to say better what we want to say, or opens up new possibilities for meaning and saying. This issue of how to interpret 'the work of composing', the *techne* of writing is an ongoing theme throughout this whole course; a theme that will not and cannot go away; an aporia that is at the heart of modern consciousness. What is the relationship between technique and meaning? We don't have to keep bringing this conundrum up, it keeps raising itself. Our view is that we should not try to prematurely close it off but use it as a vehicle for reflecting on the meaning of meaning, rather than trying to shut it off by attempting to actually state the relationship between technique and meaning.

Students are, as a rule, intrigued by Doubles and Triples. They begin to hear how prose can be shaped for its sound and stress, how the boundary between prose and poetry loses its sharp definition. It gives them one more thing to look for in their editing. It gives them one more thing to listen for in their reading. It gives them one more thing that can crack open the seductions of meaning, and provide a site for suspicion, critique, and reflection to find a toehold.

However, students will once again ask: but are writers and speakers actually aware of these patterns in their speaking and writing? Are they deliberately and consciously using these patterns as techniques for enhancing the power of their prose? What should we say? Some are, some aren't. Some have actually practised them at some point in their lives. We can internalise techniques so that they become second nature. Written prose has usually been worked over and over through many redrafts.

It gives them one more thing to look for in their editing. It gives them one more thing to listen for in their reading. It gives them one more thing that can crack open the seductions of meaning, and provide a site for suspicion, critique, and reflection to find a toehold.

Activity guide

17

Introduction

We look at two key rhetorical devices used by speech makers and writers to enhance the power and persuasiveness of their prose on readers and listeners. They are what we call Doubles – the use of balanced, symmetrical structures, and Triples – the use of unbalanced, open-ended structures.

The aim of the exercises is to help students notice Doubles and Triples and how they enhance the balance or passion of prose; and to learn how and when to work Doubles and Triples into their own prose. This unit also raises the issues of persuasion, manipulation and self-consciousness in composing the final surface of our prose and looks at the differences between public persuasive prose and the more stodgy prose expected of students in academia. Finally, it raises issues to do with the power of prose as the prose of power by examining extracts from political orators such as Hitler, Churchill, Kennedy and so on.

Approach

We get students to read an extract from Toffler: 'Indust-reality'. After going through the three pages, we then show them a summary which conveys the main points in six sentences.

We emphasise, and allow students to get indignant about, the huge gap between the length of the full Toffler text and the summarised version. If the summary gives us what he is really saying, then why all the padding, all the histrionics, all the carry-on? If he could have said it in six short simple sentences, why doesn't he?

Initially, students tend to be outraged by the discrepancy between the shortness and simplicity of the summary and the length and elaboration of the original. However, on second thoughts (with a little encouragement from us) they begin to take up the other point of view and recognise that a text is not simply to convey information in its simplest version, but also to arouse desire, belief, and conviction.

Activity 17.1

Empowering your prose

This activity can be conducted in small groups or in pairs.

- We distribute the handout, Doubles and Triples.
  We read through it in class.
- Then we break up the class into groups.
  We ask students to analyse the extract from Toffler, to discover and discuss his use of doubles and triples.

Some follow-up activities

Activity 1

Students use the **Handout 1**, *Doubles and triples.*

- Groups analyse suitable text
- Whole group discussion of analyses
- Students rewrite given sentences to enhance either balance or passion using Doubles or Triples
  - Groups compare their rewrites
  - Students select bits of their own writing to rework
  - We compare results in groups or as whole class.

Activity 2

Students are given an extract to work on.

- On a sheet of paper, under separate headings, they write out:
  - all the Doubles at the level of Words
  - all the Doubles at the level of Phrases
  - all the Doubles at the level of Clauses
  - all the Doubles at the level of Sentences or Paragraph level.

    (Perhaps just mark these, to save having to do too much writing).

Activity 3

- Students select one Triple and explain to their group or partner which idea it is emphasising.

Activity 4

- Students select a sentence and rewrite it once as a balanced 'rational' Double.
- They then rewrite it again as an enthusiastic Triple.

Activity 5

Students select a sentence or group of sentences from an essay they have written recently.

- They rewrite it or them as a Double, then as a Triple.
- They then discuss with their group which they think is the best.

  Which signals the particular mood they wanted to achieve at that particular point in their essay?

Homework

Students cut out a newspaper Editorial and write out or mark the Doubles and Triples.

They find some advertising prose that uses Doubles and Triples and bring them to the next Session.

Teacher reflections

Are you subliminally aware of rhetorical strucures in text?

Were you ever taught any rhetoric or public speaking?

Most politicians and their speech writers these days deliberately use doubles and triples in their 'sound bites'? Have you noticed this at all in the past? Can you hear it now?

Is the deliberate and self-conscious use of rhetorical devices immoral?

Rhetorical training in the use of explicit textual devices was the main form of education for about 2000 years, say till the end of the 18th century. What do you think of this form of education?

Do you ever edit your work to heighten its weightings and balancing of contrasts and antitheses?

Do you compose your sentences with your ears or your eyes? With the rhythms of stress or the structures of grammar and syntax?

Task Poll some of your colleagues regarding the questions above.

Doubles and triples

handout 1

Sometimes you read a sentence or group of sentences that just seems perfect. They make sense, they sound good and they seem to hit the nail BANG right on the head!

Is this just a fluke? Or chance? Do some writers just have a natural talent or can we learn how to do this? Well! You will pleased to know that there are techniques for doing this, techniques that have been studied and handed on for over 2000 years. In fact, during the Middle Ages and during the Renaissance in Europe, when schooling mostly focused on learning to read the classics and to emulate the way they were written, students like Shakespeare spent most of their childhood imitating and practicing how to write *better*. This interest in making speaking or writing more effective, more powerful, more persuasive is called **rhetoric.**

Rhetoric

Rhetoric was one of the main things studied in education until last century, when many people began to think that it was manipulative and superficial to fiddle with how you say things. They felt that if you just concentrated on the 'what' of what you were saying, the 'how' would work itself out. They didn't think you should spend time learning or practicing how to say things better.

Writers and speech givers have been interested in what makes things sound right, in how you can say things or rearrange what you are saying so that the way that you say it reinforces what you are saying, so that the rhythm of your words places the emphasis on the right bits and makes clear the relationship between the different aspects of what you are saying.

One key way that we have for controlling where the emphasis lies is with what we will call **doubles** and **triples**.

- **Doubles**

  A double is when a bit of text signals that it is related to an earlier bit and is somehow parallel or equal to it. This can happen at any level right from the level of the sound of a word echoing a previous word, to the level of phrases, the level of clauses, the level of sentences, the level of paragraphs, even the level of whole sections, chapters or parts of books.

Here are some examples of Doubles:

Space is at once an over-arching and all-pervasive concept.

On the one hand … on the other hand

Both literally and metaphorically

permeates and influences

Ask not what your country can do for you, ask what you can do for your country.

Now, the point we want to make about Doubles is that they give an impression of balance and even-handedness, of careful consideration and of being in control. Doubles divide what they talk about into two – into 'on the one hand' and 'on the other', into Yes and No, into good and bad, into one view and another view, into one aspect and another aspect, into these and those, into us and them. If you write with quite a few doubles, especially at the key moves or points of your essay, you will convey an impression of being reasonable, of looking at both sides, of not being one-sided, prejudiced or unfair.

- **Triples**

On the other hand, you may actually have a firm view or opinion about how a particular issue should be dealt with. You may want to emphasise a point. In these cases you can use a Triple. A Triple is like a double in that what comes later echoes and lines itself up as equal to what came earlier, but this time there are three items in the list. Usually, the last item is stretched out so that it has more words or syllables than the earlier two syllables. It is as if the final item is equal to the weight of the previous two. This means that there is a strong sense of finality about a triple.

Here are some examples of Triples:

He was tall, slim and very good looking.

He came, he saw, he conquered.

Space continuously represents, reproduces and transforms the social order.

… with physical, cultural and ideological dimensions.

Actually, some psychologists have studied the use of Doubles and Triples by politicians who use doubles when they want to appear reasonable, and triples when they want to get the audience worked up. They have studied Thatcher's speeches carefully and discovered that whenever she used a Triple she would bow her head at the end which was a signal to the audience to clap – which supporters would do, reaching a crescendo at exactly eight seconds and then dying off.

Using triples

Notice that there are two standard ways to use a Triple in writing:

1 For emphasis

You can use a Triple of qualifiers to make a description more concrete and emphatic:

> He was **tall, slim** and **very good looking**.

Now, our advice is: don't use Triples in this way in academic writing. It will come across as too emotional, too sentimental, too biased, as showing that you are too involved, too caught up in the details, too engaged in the situation to be objective or rational.

An academic essay is supposed to be objective and even-handed; you are not supposed to get sucked in, carried away or too enthusiastic. So, don't draw too much attention to the look and feel of things by using Triples to describe them. Save this for when you are writing your journal, for the newspaper, your novel, or raging against corruption. Let's face it: Triples are very powerful, so use them sparingly.

2 For lining up

The second way you can use triples is as a way of lining up phrases, clauses or sentences. Again, be sparing about polishing your phrasing too much. Take:

> Architects shape it, geographers quantify it, psychologists note it, astronomers probe it and social anthropologists observe it.

You might get away with a sentence like this every few paragraphs. But if every sentence was this carefully crafted, you will come across to your teacher as superficial and not taking the subject seriously. And, in fact, as a rule you will be penalised.

(Once we taught a farmer who really got into Doubles and Triples. He could write the most beautiful prose full of carefully structured Doubles and Triples. The trouble was they accused him of not really caring about the content of what he was writing.)

For some strange reason, your writing has to be a bit clumsy, a bit pedestrian, a bit scruffy to be a good academic essay. As a student, you don't really have the right to be a stylish writer. You certainly don't have the authority to be taking up a persuasive stance in relation to your imaginary audience of your essay.

The only time we would encourage you to use Triples is when you are illustrating a point. For example, if you make a claim and then illustrate it with three parallel sentences or clauses, this in effect says 'look, I could have given lots of other examples but just picked out these three'.

Note: the order of triples

Order is quite important in triples – *put your most important or powerful word as the last one.*

To make it even more powerful, you should make sure that it takes longer to say than the first two. For example, take 'he was tall, slim and very good looking'. Notice how 'and very good-looking' takes longer to say (has more syllables in it) than 'tall' or 'slim'.

But let's assume you actually want to emphasise how slim he was, so you want to end up on this point. And let's also assume that you want to put 'tall' after 'good-looking' because you want to concentrate on the fact that he is a hunk. So the fact that he is good-looking can be got out of the way first, then you move on to more hunky features – his tallness and finally his slimness. OK, so how would you write it?

> He was good-looking, tall and slim

This doesn't give the correct weight to the different bits of the Triple. So to get an increasing weight to each of the bits or at least to the last bit, we can write it as:

> He was good-looking, exceedingly tall, and wonderfully slim.

The important thing is to get the weight onto that last bit of the Triple. You will usually have to add extra words deliberately to fill it out. For example, we could beef up the last bit even more:

> He was good-looking, exceedingly tall, and as slim as a fashion model.

Toffler: doubles and triples

handout 2

Indust-reality

Extract from *The Third Wave* – Alvin Toffler

As Second Wave civilisation pushed its tentacles across the planet, transforming everything with which it came into contact, it carried with it more than technology or trade. Colliding with First Wave civilisation, the Second Wave created not only a new reality for millions but a new way of thinking about reality.

Clashing at a thousand points with the values, concepts, myths, and morals of agricultural society, the Second Wave brought with it a redefinition of God… of justice… of love… of power… of beauty. It stirred up new ideas, attitudes and analogies. It subverted and superseded ancient assumptions about time, space, matter, and causality. A powerful, coherent world view emerged that not only explained but justified Second Wave reality. This world view of industrial society has not had a name. It might best be termed 'indust-reality'.

Indust-reality was the overarching set of ideas and assumptions with which the children of industrialism were taught to understand their world. It was the package of premises employed by Second Wave civilisation, by its scientists, business leaders, statesmen, philosophers, and propagandists.

There were, of course, counter-voices, those who challenged the dominant ideas of indust-reality, but we are concerned here not with the side currents but with the mainstream of Second Wave thought. On the surface, it seemed, there was no mainstream at all. Rather, it appeared that there were two powerful ideological currents in conflict. By the middle of the nineteenth century every industrialising nation had its sharply defined left wing and its right, its advocates of individualism and free trade, and its advocates of collectivism and socialism.

This battle of ideologies, at first confined to the industrialising nations themselves, soon spread around the globe. With the Soviet Revolution of 1917, and the organisation of a centrally directed worldwide propaganda machine, the ideological struggle grew even more intense. And by the end of World War 2, as the united States and the Soviet Union attempted to reintegrate the world market – or large parts of it – on their own terms, each side was spending huge sums to spread its doctrines to the world's non-industrial peoples.

On one side were totalitarian regimes, on the other the so-called liberal democracies. Guns and bombs stood ready to take up where logical arguments ended. Seldom since the Reformation had doctrinal camps been so sharply drawn between two theological camps.

What few noticed, in the heat of this propaganda war, was that while each side promoted a different ideology, both were essentially hawking the same superideology. Their conclusions – their economic programmes and political dogmas – differed radically, but many of their starting assumptions were the same. Like Protestant and Catholic missionaries clutching different versions of the Bible, yet both preaching Christ, Marxists and anti-Marxists alike, capitalists and anticapitalists, Americans and Russians marched forth into Africa, Asia, and Latin America – the non-industrial regions of the world – blindly bearing the same set of fundamental premises. Both preached the superiority of industrialism to all other civilisations. Both were passionate apostles of indust-reality.

The progress principle

The world view they disseminated was based on three deeply intertwined 'indust-reality' beliefs – three ideas that bound all Second Wave nations together and differentiated them from much of the rest of the world.

The first of these core beliefs had to do with nature. While socialists and capitalists might disagree violently about how to share its fruits, both looked upon nature in the same way. For both, nature was an object to be exploited.

Summary of 'Indust-reality'

Second Wave brought with it a new way of thinking which was different from First Wave's.

This world view could be called 'indust-reality.'

It was taught to the children of Second Wave and used by everybody.

Most people were not aware of indust-reality because everybody divided into capitalist or socialist.

It stirred up new ideas, attitudes, and analogies.

It gave people a new way.

Unit 18

Controlling long sentences

Summatives, resumptives, appositives

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Unit 18 Outline

Notes

This unit is our only venture inside the boundaries of the sentence. We describe three sentence grammars as functional devices that both package and sequence complex arrays of information yet retain a fairly simple grammatical movement, a movement that means they are fairly easy to follow as sentences despite the complexity of information they contain.

- Reading and discussion of handout: 'Summatives'
- Reading and discussion of handout: 'Resumptives'
- Reading and discussion of handout: 'Appositives'

What you'll need

Handouts

1 **Summatives**
2 **Resumptives**
3 **Appositives**

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Activity guide

In this unit we have collected three handouts dealing with sentence grammars. However, we have not included activities, or a guide to these, as teachers will want to slot discussion of these aspects of writing into their course according to need and at times appropriate to their classes.

Summatives

handout **1**

What are they?

Summatives are a way of lengthening sentences without using such vague link words as 'which'. What summatives do is sum up what you have just said, before the sentence is extended.

For example:

> In the last five years our population growth has dropped to almost zero, a demographic event that in the years to come will have profound social implications.
>
> This sentence is better than:
>
> In the last five years our population has dropped to almost zero, which in years to come will have profound social implications.

Here is another summative:

> At the end of the book Asher leaves for Europe to join the Hasidic community in Paris, an ambiguous ending that deliberately refuses to settle the issue of Asher's future relationship with Hasidism.

What are summatives for?

Summatives mean that, before rushing on to draw out the implications, effects, consequences, or interpretation of an initial statement, you pause to sum up that initial statement. Both the pause and the summing up mean that it is much easier for the reader to follow the logic of your thoughts.

Another example:

> Scientists have finally unravelled the mysteries of the human gene,
>
> > …, **a discovery that** will lead to the control of such dreaded diseases as cancer and birth defects.
> >
> > …, **an extension of human knowledge that** places the power of the Creator in our hands.
> >
> > …, **an awesome breakthrough that** raises moral dilemmas never before faced by the human race.
> >
> > …, **a development that** has lead to the dramatic growth of genetic engineering.

Adding summatives

Here are some beginning sentences for you to add on to using a summative:

> In the last few years, there has been a world-wide increase in the levels of youth unemployment …

> In recent times, the definition of the social role of women has been radically challenged, …

> The pursuit of material things in the affluent Western world has not brought the promised paradise on earth, …

> In an exam, one is expected to complete at least three essays in three hours, …

Resumptives

handout 2

What is a resumptive?

Resumptives are a trick for extending sentences, **a trick that** relies on repeating a word (or phase) – as I have done in this sentence by repeating the words 'a trick'.

What are they for?

Resumptives allow the reader a slight pause. They also highlight or emphasise a particular word or idea, **a word that** will help the reader more easily see the connection between the two parts of your sentence, **a word that** leads nicely into the point made in the second half of your sentence. Resumptives are a way of pointing back more specifically than just a 'which' or 'that' on their own.

For example, instead of writing,

> The current war between Iran and Iraq holds enormous dangers for a world peace **that** is already fragile.

we write:

> The current war between Iran and Iraq holds enormous dangers for world peace, **a peace that** is already fragile.

We have expanded 'that' to 'a peace that'. In fact, the best way to think of resumptives and summatives is as look-backs. Managing the flow of meaning in a text doesn't only happen at the level of paragraphs. A resumptive is a look-back in the middle of a sentence, a **look-back that** pulls out from the first part of the sentence the key idea that will be used as the jumping off point to develop the second half of the sentence.

You will find resumptives a very easy and effective way of controlling the focus of long sentences which are getting out of hand with too many 'which's' and 'that's'. Even very long and winding sentences can still be quite clear and easy to digest with regular doses of summatives and resumptives in them.

For example:

> It is widely accepted these days that women have the same rights as men to work, **rights that** have been won only after 80 years of political agitation by women themselves.

Appositives

handout 3

What is an appositive?

Appositives are alternative descriptions or definitions that are placed next to the words they are an alternative to. They are separated off with commas.

For example:

Toffler, the author of *The Third Wave*, visited our class yesterday.

Russia, still governed by a Stalinist bureaucracy, has invaded Chechnya.

The Internet, the latest plaything of yuppies,
the last hope for democratic accountability,
the new frontier of capitalism,
the most important shift in technology,
since the development of the steam engine,
since last year,
the marriage of PC computers and telephone lines,
designed to survive a nuclear war,
almost unknown five years ago,
has doubled in size since last year.

How do appositives help your writing?

Appositives will not help you much in working out what to say, nor will they dramatically affect the main statements you make. What they will do, though, is add texture, density, and resonance to your writing. They will transform your writing from a simple linear text into a multi-levelled, almost three-dimensional text where alternative descriptions bounce off one another, setting up resonance, and generating an interplay of positions and perspectives.

Appositives are a more speedy form of relative clause. Instead of :

Toffler, who is the author of *The Third Wave*, visited our class yesterday.

We get:

Toffler, the author of *The Third Wave*, visited our class yesterday.

This makes the information in the appositive seem a bit more of a detour, a bit more 'by the way'. This draws attention away from it as if it is simply an aside, a detour, a passing thought, or even an interruption, as something that can be taken for granted, as something that is already agreed on, as something that doesn't need to be asserted. But in fact it is a crucial bridge from the beginning of the sentence to the end of the sentence. In fact, you have sneaked in a crucial perspective or jumping off point for what you are going to focus on at the end of that sentence.

But you might ask: Why do we need a bridge between the beginning of a sentence and the end of a sentence? Can't we just connect them directly? Can't we just write sentences like:

> Russia has invaded Chechnya.
>
> Toffler visited our class yesterday.
>
> The development of industrial society depended on the invention of the steam engine.

Yes! We can write sentences like these, but the problem with sentences like these is that they give the impression that there is only one way of thinking about things, that there are no other views about things.

Your definition

Appositives are a way of *inserting your definition of things.*

For example, take Russia! There is an infinite number of ways of thinking about Russia. There is an infinite number of things that could be said about Russia. Russia means an infinite number of things to different people. Russia has an infinite number of aspects or properties. So, to make what you are saying both relatively unambiguous and convincing, you must spell out what aspect of Russia you are picking out, how you are defining it for the purposes of this sentence.

But the key thing is that you want to insert your definition of Russia *without a big fuss*. So, you do not want to explicitly give a definition, but rather to make out as if a definition has already happened.

This means you do not write:

> Russia is still governed by a Stalinist bureaucracy. It has invaded Chechnya.

If you write this then you have explicitly drawn attention to your act of definition by placing 'still governed by a Stalinist bureaucracy' in the new information slot at the end of the sentence. The reader can easily disagree with you.

Much more persuasive is to place that information earlier in the sentence where it does not draw attention to itself but rather is presented as already agreed to, already known, as common knowledge, as something that does not need to be considered or questioned. So, it is more convincing to write:

> Russia, still governed by a Stalinist bureaucracy, has invaded Chechnya.
>
> *or*
>
> Russia, still true to its imperial past, has invaded Chechnya.
>
> *or*
>
> Russia, determined to assert its dominance in the new post-Cold War, has invaded Chechnya.

Why use appositives?

Appositives mean you can present some things as taken-for-granted common knowledge. This lets you concentrate on the main points you want to make. You don't have to present everything as having equal importance or equal significance.

Appositives provide a grammatical spot where you can place information that is crucial to the logical unfolding of what you want to say but is not the most important thing you want to say. Appositives provide 'the ground for what you want to say', they aren't 'what you want to say'. 'What you want to say' comes at the end of the sentence. You want to say:

> Russia, still governed by a Stalinist bureaucracy, has invaded Chechnya
>
> *not*
>
> Russia, the invader of Chechnya, is still governed by a Stalinist Bureaucracy.

You want to end on 'the invasion of Chechnya', not on the fact that Russia is a Stalinist bureaucracy. You are using the fact that Russia is governed by a Stalinist bureaucracy as an implicit explanation for why it would invade Chechnya. But if you did this explicitly, you would focus too much attention on it. An explicit causal statement would be:

> Because Russia is still governed by a Stalinist bureaucracy, it has invaded Chechnya.
>
> *or*

> Russia has invaded Chechnya because it still governed by a Stalinist bureaucracy.

In both these cases, you are making an explicit causal statement about why Russia invaded Chechnya. By contrast, the appositive just assumes or implies that this is the reason. You don't actually say it.

Appositives mean your sentences can be longer and not so choppy. They mean you can put essential links in your argument without drawing too much attention to them and (thus) getting sidetracked.

Looking for appositives

But, finally, let's switch roles. Now be a reader, not just the writer! Where would we look to find out what a writer is assuming. What they are taking as already read and agreed to? Where would we look to find their prejudices, their ideology, their basic theories? From what we have said you can see that most of the key assumptions and taken for granted ideas of a writer will be in their appositives.

So, if you don't just want to find out what a writer is saying or asserting, if you also want to find out why they are saying it, and what they are assuming, look closely at their appositives.

So, if you don't just want to find out what a writer is saying or asserting, if you also want to find out why they are saying it, and what they are assuming, look closely at their appositives.

Unit 19

Roles and resources

Notes on punctuation & usage

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Unit 19 Outline

Notes

This unit describes our way of framing questions of punctuation. It does not try to teach punctuation but rather indicates generally what sorts of work it does and how we think it should be approached. Our target here is the conservative obsession with matters of 'punctuation, usage and grammar' as matters of dialect, that is as signifiers of social, class and cultural origin and location. We try to replace this framing – punctuation as a signifier of social dialect – with a more register-oriented approach – punctuation as resources for making textual meanings in academic text.

The handouts we have used in the past are included here. They don't form a unit of work, but could be included at different times in the course.

What you'll need

Handouts

1 **How to refer to book titles**
2 **Bibliography**
3 **Titles of articles in books, magazines and journals**
4 **Bookshops**
5 **Punctuation**
6 **'Assumes' and 'implies'**
7 **The apostrophe**
8 **When to use direct quotes**

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Unit 19 Main ideas

Making meaning or applying rules

We will not even pretend to cover everything to do with punctuation. Basically, our message is that punctuation has two faces:

- On the one hand, it is a highly conventionalised and strictly policed activity as if it were simply a matter of applying a set of rules.
- On the other hand, punctuation is a matter of judgement and discernment in the marking, assigning or finessing of meanings in written text.

The first view portrays text as made up of clear discrete packages of information. The second view portrays meanings as fuzzy, overlapping, doubled up, ambivalent, ambiguous, inchoate, or disguised. We agree with Halliday that we must hang on to both these views, even though they conflict with one another.

Most discussions of punctuation tend to emphasise the procedural rules and detail procedures for getting them right, rather than exploring the substantive meanings being articulated by punctuation. We have tried to focus more on the business of meaning not just the business of correctness, more on the why's not just the how's. We have tried to introduce some speculation on whether the conventions make sense or should be changed, on how rigid the conventions should be.

Of course, this doesn't mean that we don't think students should know how to punctuate appropriately; we do. (Hope you didn't get lost in the double negatives in that sentence! Translation: we also think students should know how to punctuate). We also think punctuating well is largely a matter of training and practice, not simply a matter of insight or hermeneutics. If our students are having trouble with some point of punctuation, we explain it to them, and then give them lots of practice and occasions to learn the difference between the right way and the wrong way of doing it.

Grammar breakdown

However, we don't approve of trying to cover the entire punctuation conventions of the English language – unless of course they are completely unfamiliar with them all. We don't try to teach a long list of punctuation signs and all their uses. Instead, we focus on the reasons for punctuation: then we can see which punctuation marks are used for which purposes. Trying to teach the 25 uses of the comma or the 8 uses of the colon are not very helpful in our opinion. We once knew a teacher who came to us, saying: 'I have gone over and over the 19 ways of creating sentence fragments or comma splices with my students, but they still write incomplete sentences'. Instead of sitting down and looking at the sorts of mistakes they are making and trying to work out why they make them, this teacher was helpless. But maybe more of the same won't

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help. Maybe being trained in applying rules extracted by linguists from their analysis of text, still doesn't help us at the time of writing. Maybe we don't conform with a rule by following that rule? What if we (as participants) simply try to articulate our meaning and in fact conform to a rule (extracted analytically by an observer)?

If students do not or can't conform to a rule even when it is pointed out to them, more investigation is required, not simply more training. Were they simply extrapolating a spoken mode of grammar to their writing? Were they having trouble with the highly embedded form of written sentences as opposed to the additive clausing of speech? Was their grammar breaking down because of the complexity of demands put on their grammar? For example, reporting the reasons for another point of view but at the same time signalling that you do not accept the reasoning, can cause a breakdown in many students' grammar.

Punctuation as metadiscourse

Let's interpret punctuation as basically an accompanying visual or graphic metadiscourse or metacommentary assigning or pointing to meanings at play in stretches of text. To misread punctuation is to misread the significance of the information indexed by that punctuation mark. Punctuation is in fact precisely a set of instructions to the reader concerning weighting, relationships, importance. In speech, these cues are carried by intonation. And it is because teachers have sensed this relationship between punctuation and speech that they often teach punctuation as instructions regarding length of pause. In fact, it would be more accurate to teach punctuation as instructions concerning the pitch relationships between tone segments.

Let's interpret punctuation as basically an accompanying visual or graphic metadiscourse or metacommentary assigning or pointing to meanings at play in stretches of text.

A space is not just a blank

Perhaps the easiest way to focus on the graphical aspect of punctuation is to first point to those aspects of meaning making usually framed as the province of the printing trade or of desktop publishing. We mean layout devices such as:

- headings
- spaces
- indenting
- consigning less important bits to footnotes.

Unfortunately, teachers often assume that students understand, interpret and use all these meta-signals instinctively; and even underestimate the extent to which they themselves are relying on these graphic cues. To overlook or misunderstand these signals – because one is concentrating on 'the content' or 'the words themselves' – is to deprive oneself of a major source of cues for knowing how an author intends what they say to be taken. So, it is essential that somewhere in their educational career, student awareness and use of these cues is checked.

One of the very first things we point out to students when reading Toffler is the significance of spaces between chunks of text, because Toffler uses spaces in a quite idiosyncratic way that students must catch onto. He uses spaces before and after a single sentence without headings, that is, formatting as a higher level of punctuating the flow of his text than a heading. So, he will divide a chapter into three high level sections signalled by these sentences set off with a paragraph-sized break before and after, and then within each of these sections he will have four or five paragraphs grouped together under a heading. When students first encounter this way of doing things, they don't realise that this single miserable, little sentence on its own is really immensely important and that it signals an important macro-chunk within the overall chapter. So, we try to emphasise that sometimes the white space on the page is just a matter of aesthetics or look, but sometimes it is a difference that makes a difference. A space is not just white paper.

The language of fonts

Similarly, we alert students to the use of graphic features such as:

- italics
- bolding
- underlining
- selection of smaller or larger font sizes
- use of upper case.

We even point out the way that usually the size of a heading is proportional to its importance vis à vis other headings. We also point to the relationship between the size of headings in the Table of Contents and through the book or article. In short, we try to assume that students know very little about the grammar of the page and the grammar of visual layout.

Only after looking at the page as a graphic space of visual signals should you focus in on punctuation marks themselves. (This sentence is one of those Toffler section markers).

Punctuating: 'thingifying' a flow

Punctuation signals have two functions: one, to mark off linear text segments from one another; second, to signal the relationships and relative status of these adjoining segments. There are two situations in which segmenting is signalled. One is just the relatively straightforward segmentation of linear units. The other is to signal segments as asides, as parenthetical, as subsidiary to the main line of thought. However, to put it this way is to give a misleading impression, to give the impression that one could just have a text with linearly adjacent clauses. However, the assigning of equal weight to adjacent elements is always to assign them the same status vis à vis a third element.

Take full stops. Full stops mark the boundary between, as it were, different acts, information performing different functions: for example, between a statement and the citation of evidence to support it. Or, a statement followed by a comment or explanation. It is not the internal logic of the meanings within the sentence, not the completeness of the thought, that demand a boundary at its two ends. Rather, it is the need to set off the meaning within that sentence from the meanings surrounding it in such a way as to signal a relationship.

Sentencing is not the marking of a completeness of thoughts given prior to the sentences. One does not just look at the thoughts as it were and see where they begin and end and then mark them with a capital letter and full-stop. Rather, dividing the stream of overlapping clauses into sentences is a way of signalling the different functions each clause serves in its surrounding context. This means that sentencing – putting in capitals and periods – only makes sense in a larger context. It is only in the context of a paragraph that sentencing makes sense. Sentencing is assigning relative status to different clausal segments of information.

Punctuating: chop! chop!

Perhaps it would be better to think of the text as a flow of information, and to say that sentencing is a way of pacing or segmenting that flow of information in order to assign relative status, significance, and internal relations to different elements of the flow. It is a way of digitising an analog flow; a way of interrupting that flow and placing things on opposite sides of a boundary in such a way as to create 'things' and relationships between those things – to create, as it were, objects out of a continuous flow. Like the flow of a continuous process system such as a sausage machine being submitted to a digital batch making process that chops the flow of meat into separate sausages. A shift from mass nouns to count noun, the shift from mass to things. Punctuation tries to digitalise the flow and patterns of textual meanings and partly succeeds and partly fails. Perhaps this is why punctuation is always a matter of attention and contention: it always fails. Everyone, even those who know everything, fails in their punctuation! No wonder it is the cause of so much anxiety and punishment!

As an indication of the sort of discourse we would like to see develop around punctuation, we can't resist quoting some lines by Stanley Cavell on his own punctuation:

> I might mention here one stylistic habit of mine which, in addition to irritation, may cause confusion. I use dots of omission in the usual way within quoted material, but I also use them apart from quotations in place of marks such as 'etc.' or 'and so on' or 'and the like.' My little justifications for this are (1) that since in this use they often indicate omissions of the end of lists of examples or possibilities which I have earlier introduced, I am in effect quoting myself (with, therefore, welcome abbreviation); and (2) that marks such as 'and the like,' when needed frequently, seem to me at least

> as irritating as recurrent dots may be, and in addition are false (because if the list is an interesting one, its members are not in any obvious way 'like' one another). I also use these dots, and again at the end of lists, as something like dots of suspension not, however, because I suppose this device to dramatise the mind at work (generally, the opposite is truer) but because I wish to indicate that the mind might well do some work to produce further examples. I can hardly excuse my use of list dots, any more than other of my habits which may annoy (eg., a certain craving for parentheses, whose visual clarity seems to me to outweigh their oddity); for if I had found better devices for helping out my meaning, there would be no excuse for not having employed them. A further idiosyncrasy is especially noticeable in the later essays, the use of a dash before sentences. Initial recourse to this device was a way of avoiding the change of topic (and the necessity for trumped up transitions) which a paragraph break would announce, while registering a significant shift of attitude or voice toward the topic at hand. The plainest use of the device is an explicit return to the old-fashioned employment to mark dialogue. – But there are so many justifications for not writing well. (Cavell, 1976, x)

Of course, we are not all professors of philosophy at Harvard, but we try to win back some say over our punctuation. Like manners, punctuation may be a matter of politeness, but it should also be a matter of expressing ourselves. Codified forms of ritual and convention might provide a veneer of community but some scepticism, critique and diversity would also be a nice change.

We are trying to bring down the temperature, to be a bit more playful, about punctuation. Good luck!

Activity guide

19

Here are a few sheets and activities you can use 'as is' or use as models to develop your own handouts. We have included them all in the one unit even though they should really be separate units. Exactly how you use them is up to you.

You could probably just spread them out over your course and work through them one at a time – after the first two essays have been completed. Students would probably experience overload if you tried to do them all at once.

Handouts

1 How to refer to book titles

The difference between a noun phrase referring to a book and the same noun phrase referring to something in the world, can be tricky. Use a case like the Third Wave where there is an ambiguity. Notice in our sample, we have cheated and would point this out after the activity: it is *The Third Wave*, not *the Third Wave*. The 'the' is capitalised in the book title.

2 Bibliography

This handout is a way of trying to scaffold students into their citation and bibliographic practices and conventions slowly. Our experience is that students cannot take in very much at a time. Remember the 5 chunk limit of short term memory! We think it is better to begin in a fairly simplified way and move towards acceptable practice by approximation over the entire course. To try to get students to attend to all the details needed for citation all at once is simply too much.

So, these are just 'a start'. We use a style guide for more detailed and standardised conventions.

3 Titles of articles in books, magazines, and journals

This tries to make a distinction between publications and articles.

4 Bookshops

Students do not usually frequent bookshops. Learning where bookshops are and beginning to feel at home in them is important.

(Actually they often have not been to many cultural events at all. Taking them to a movie can also be a very useful thing to do.)

5 Punctuation

This handout is an attempt to deal with the system of English punctuation and its uses in academic text.

6 'Assumes' and 'implies'

This handout looks at a crucial difference in logic that is often misunderstood.

7 The apostrophe

This handout is a (not very good) effort to give a clear account of the use of the apostrophe.

8 When to use direct quotes

This handout talks to the function(s) of quoting in academic text. You could use this to explore the discourses gathering around the notion of 'plagiarism' that were opened up in Part 1 of this book.

Teacher reflections

Your way?

We all have our own quirks of language usage and punctuation. For example, it is a dictum of classical English style not to *split infinitives*. You will no doubt have noticed that this resource consistently transgresses this convention! In fact, I (R. McC) cannot even read a sentence in a book without reworking the word order so that the infinitive is split. In other words, to my ear, an unsplit infinitive sounds ungrammatical and places the stress in the wrong places thereby upsetting the information system of **Given – New**.

What has been your own history of trying to come to grips with the punctuation and usage issues of English?

Differences

We can punctuate according to different principles. Sometimes it is to get things to sound right, sometimes it is to disambiguate, sometimes it is to signal the grammar.

How self-conscious are you about your punctuation?

Labels

Punctuation is, of course, taken to be a signifier of culture and breeding, like clothing and cars. Punctuation is not just functional at its own level, it also carries ideological meanings. Thus, splitting infinitives shows you are either uneducated or deviant in some way (a rebel, an anarchist, a linguist or a radical).

What stories have you to tell about situations in which punctuation is read for its social value not its functional value?

Others

Poll your colleagues on their punctuation and usage habits.

How did they learn it?
Are they still learning it?
Do they care about it? Why?
Do they have any special 'authorities' they consult?

How to refer to book titles

handout I

Book titles

Book titles are always underlined, or *put in italics.*

This practice, as with punctuation generally, is followed to avoid confusion for the reader. The meaning of a sentence can be distorted or confused by not following this convention. In footnotes and bibliographies, underlining the title also helps the reader see the title more clearly.

Example

Consider these sentences:

> In The Third Wave, technology will be decentralised.
>
> In The Third Wave, Toffler argues technology will be decentralised.
>
> In The Third Wave, Toffler argues that in the Third Wave technology will be decentralised.
>
> In The Third Wave, Toffler argues, technology will be decentralised.

In these sentences, when does 'The Third Wave' mean post-industrial society and when does it mean the book written by Toffler ?

Where it means the book, underline it.

Summary

So, remember:

- if you are handwriting or typing
  underline book titles
- if you are using a word processor or computer
  put them in italics

Italics and underlining mean the same thing, so only use one or the other, never both.

Bibliography **handout 2**

Bibliography

After you have written the final draft of Essay 3, we would like you to include a bibliography for the essay. Because we have used only one text so far, your bibliography could consist of one entry, which would look like this and should be copied exactly as it is here (typed version):

> Bibliography
>
> Toffler, Alvin, 1981, *The Third Wave*, Pan Books, London.

If you want to read other sources and include them, do so, but please follow the guidelines set out below. You might want to include a few just for practice.

What is a bibliography?
A bibliography is a listing of all the books, articles or other sources that you have consulted, read, or used in any way to write your essay.

It doesn't mean that you have read that particular book from cover to cover. You may have read only a chapter or two, or even consulted just a few pages. As with the essay itself, the bibliography must be presented and structured in a particular way that is standard in most essays. Usually, you are given instructions about this early in a course.

How should I lay out the bibliography?
The bibliography is an alphabetical listing *by author's surname* of each of the sources you have used.

After the **surname**, you put:

- the **title** (which is in italics), followed by
- the **publishing details** (place of publication, name of publisher, and date).

If the listing takes up more than one line, begin the second line by indenting five spaces underneath the first line.

You put the bibliography on a separate sheet of paper with a heading centred at the top of the page that says **Bibliography**. It is the final page of your essay.

Where do I find the publishing details?
The publishing details are located at the front of a book, just after the Title Page.

But, what if I can only remember the title of the book?
Often students make the mistake of finding information, using it in their essay, but return the book to the library without recording the information they need for the bibliography. So, before you return any books, record the following details which can be thought of as four chunks.

Author	Year	Title	Publishing Details
Alvin Toffler	1981	The Third Wave	Pan Books, London.

That's all you need to construct a bibliography.

Is this the same thing as footnotes?
Briefly, a footnote has a different function and is presented quite differently to the bibliography. Whereas you use a footnote in the body of your essay to say to the reader: 'Look, what I'm saying here comes from a particular page or pages of a specific book', a bibliography is a listing at the back of your essay of all the material you consulted to write the essay. For example, in a three page essay you might have only three or four footnotes, but you might have read six, eight, or even, ten books/articles.

Why do we have to go through this busy work anyway?
This might seem like busy work – and also, it's often just plain confusing. Many students think that a simple listing of the books they've used without the proper format should and will suffice. They think 'what does a missing full stop here or there really matter?' or 'What difference does it make whether or not I've left out the year of publication?'

We'll tell you why.
Basically, most teachers notice these fine details and tend to make judgements about you based on some of the following: are you prepared to do as you're told; have you bothered to read the instructions and/or are you prepared to listen to guidelines and pick up the cues about their importance; do you think of yourself as a serious student prepared to play by the same rules as the 'heavies'; was this essay dashed off in such a hurry that you couldn't bother with the fine details? In short, are you really serious about this, or just trying to get by with a pass.

While it might seem crazy, teachers do make severe judgements about your intentions, your potential, and even your ability, based on your understanding and knowledge of these conventions. In most institutions you will, in fact, be marked down for not following these rules. Our experience is that first year courses are extremely tough about the bibliography and footnotes in order to force you to make them a regular habit for future essays.

There is, however, a real point to things like a bibliography. As a student you are being assessed on how widely you read and the quality of your reading – for example, have you just used encyclopedias? It is also based on the idea that in modern knowledge, the evidence or basis on which you are making your claims is publicly accessible and checkable. That is, if you want to participate in the game of modern knowledge then you must not hide your sources. Being a scholar is not like being an investigative journalist!

Summary of a bibliography entry

In your essay it would look like this:

Toffler, Alvin, 1981, *The Third Wave*, Pan Books, London.

1. Notice that each chunk is punctuated with a comma e.g. Author**,** Year**,** Title**,** Publishing details.
2. Next, remember that the second line of the bibliography is indented.
3. Finally, always remember to underline, or *put into italics*, the title of the book, newspaper, or journal.

(Put '...' around the title of an article, but underline the title of the actual newspaper, collection or journal it comes from).

Variations

The example above is a book with one author. There are many variations which need consideration. For example,

- What about a book with two authors?
- What about a newspaper article?
- What about a book with articles by different people?

Most university departments have a style guide which outlines their preferred style of bibliography. It is worth consulting these as there are many variations in how to set out the bibliographic details.

Titles of articles

in books, magazines and journals

handout 3

Articles in bibliographies

Using quotation marks ('...')
Whereas you underline or italicise the titles or names of publications, the chunks of text – such as chapters or articles within publications – are put in quotation marks, not underlined or italicised.

For example, you would write:

> Leonie Sandercock in her article 'Work and Play' examines the future of work and leisure for a post-industrial society.

Giving both titles
In your bibliography, you need to include both the title of the article and the title of the magazine.

Note that an article from a journal or magazine always includes page numbers.

For example:

> *Word-processed computer version:*
>
> Sandercock, L, 1983,'Work and Play', *Australian Society*,Vol 3, No 4, September 1983, 13–18.

Differences
You will find that these conventions keep changing. The direction of change is towards greater simplicity and less fiddly punctuation marks.

Locate some Australian Style Manuals and compare the different conventions over the years.

Bookshops

handout 4

Addresses of bookshops

These bookshops are all worth a visit. Go when you have time to browse and get an idea of what's available.

Academic and General Bookshop
196 Elgin Street
Carlton
9347 9259

259 Swanston Street
City
9663 3231

Readings Bookshop
384 Lygon Street
Carlton

Metropolis
112 Acland Street
St Kilda
9525 4866

Technical Books
295 Swanston Street
9663 3951

Melbourne University Bookroom
Melbourne University
Swanston Street
Carlton
8344 4088

La Trobe University Bookshop
Latrobe University
Bundoora
9479 1234

Victoria University Bookshop
Ballarat Road
Footscray
9688 4551

Punctuation

handout **5**

Helping your reader

The reason we need punctuation marks when we write is *to show meanings we want to show but don't want to say*.

In speech we can show many meanings by the way we say things (we can inflect our voice, we can slow down or speed up, we can select which word to emphasise). We need something that does the same for writing.

One way to think of punctuation is as a running commentary accompanying writing which is continually pointing out:

- this goes with that
- this is different from that
- this is more important than that
- this is the end of that bit
- this is the beginning of the next bit

and so on.

In other words, punctuation is not a matter of applying rules or doing the right thing. It is a matter of *helping the reader follow your meaning*, of giving signals to the reader about how to read.

Functions of punctuation marks

Let's look at some of the functions and the punctuation marks that carry out those functions. Basically, we can say that the purpose of punctuation is to signal what the role of a chunk is and how it relates to other chunks around it.

Marking boundaries between chunks

words	usespacesbetweenwords
sentences	use a space and Capital letter before, and a period (full stop) after
questions	same as a sentence but put a question-mark after
clauses	separate them with commas
metacommentary	separate from the rest with commas
lists	begin with a colon (:), then use commas (,) or semi-colons(;)
asides	set off with commas, dashes, and brackets
paragraphs	leave a line empty, hit the Return twice, or indent the first line.

Signalling an unusual sort of chunk

This is a …

proper name	use Capital Letters for the Beginning of the Major Words
emphasis	use *italics* or **bold**; in hand-writing, use underlining
book title	italics, or underlined
not my words	use quotes '………'
not my way of talking	use quotes e.g. for slang: 'cool'
something's missing	use an apostrophe e.g. don't or I'll
ignore this separation	use a hyphen for compound words e.g. 'bank-note' or when a word gets split at the end of a line

Summary

Some DO's in academic essay writing

1. Set off metacommentary with commas.

   Unfortunately, explaining punctuation is not easy.

   But don't do it after conjunctions such as 'Because …', 'If …', 'When …'

   Because explaining punctuation is not easy, we will do a bit at a time.

2. Set off appositives and asides: usually with commas, or dashes for emphasis, or brackets for quickies.

   Punctuation, often treated as simply a matter of following rules, is not easy to explain.

3. Introduce lists with a colon, and then separate items with commas or semi-colons.

   Punctuation signals many things about chunks of text: their relationships to one another, how they fit into the surrounding chunks, their relative importance, and anything special about them.

4. Separate main clauses from other clauses by commas.

Some DON'Ts in academic essay writing

- Never use exclamation marks!!
- Don't use contractions such as "don't".
- Never hyphenate at the end of lines.
- Never say 'never'.

Some classic problems

Chunks and waves

You can see even from the way we have been explaining how punctuation works that it is based on a metaphor of carving up texts into bits or what we are calling chunks. But as some linguists have pointed out, the meanings in a text are not really divided up into nice little separate boxes like this. So, even though punctuation is based on the assumption that meanings are in separate boxes, we should think of text not as a series of boxes or dominoes but as a flow of liquid or as a scatter of sand.

> Meanings in a text are like waves rippling through water.
> Meanings in a text are like the patterns we can see in sand.

Because meanings are in waves and patterns as well as in chunks, it can be very hard to tell where the boundaries are. Meanings can leak from one chunk to the next and chunks can carry more than one meaning at a time.

The upshot is that there will always be ambiguities in written text. People are always arguing over grammar and punctuation. Hopefully, with the development of electronic writing and e-mail, people will develop their own styles of punctuating and there will be less fuss about it.

Common problems

Anyway, here are a few thoughts on some tricky ones:

- **Where does a sentence end?**

  The end of a sentence is where you change voice tone.

  You can't tell where a sentence ends just by listening to how long the pause is – even though this is what most books say. Actually, all you can tell from saying it aloud is where a clause ends. A sentence is usually written so it contributes to the paragraph it is in, so it will be written to make a clear point within this larger unit.

- **When is it a question?**

Here you are asking a question

What is the date of the next meeting?

However, you can also list or report questions without asking them:

You might wonder when to use a question mark.

This ends with a period, not a question mark, because I am not myself asking about when to use a question mark, but saying that you might want to know when to use one.

But what about this sentence?

Many people have wondered: should I end a sentence reporting a question with a question mark?

Here we feel there should really be two punctuation marks – one for your own sentence and one for the sentence you are reporting.

In fact, you *do* put in a question mark. Don't ask us why! If we were making up the rules, it would have been the other way. We would have said: just put a full stop.

- **When is a word a proper name?**

The boundary between proper names and descriptive names is also very fuzzy. All you can do is ask someone or copy what others write.

'Assumes' and 'implies' handout 6

What is an assumption?

An author assumes something when they *take it for granted or presuppose it.*

That is, they do not consider it worthy of investigation or problematic in any way. But if their argument rests on this assumption then they have at least overlooked a necessary step in their argument, or, at worst, have begged the question by assuming what cannot be assumed.

What is an implication?

Whereas an assumption is something that should have been said before the proposition under consideration because it lies behind it or is a necessary background, an implication is something that *follows from or can be drawn out of* the statement under consideration.

An implication is something implied or entailed or that necessarily follows from what is said. It is something that should have been spelled out or elaborated. And in criticising a theory if something is implied that is untrue – then the theory must be false.

Here are some ways that identifying implication can work:

This statement implies that …

The use of this term implies that …

To emphasise ... implies that …

To say … implies that …

To gloss over the differences between … and … implies that …

The apostrophe

handout 7

Uses for apostrophes

Apostrophes are used for two quite different reasons: to indicate contractions and to show possession.

Contractions

Contractions are a way of shortening words to make them closer to the way they sound when we talk. We can make:

do not into **don't**

he is into **he's**

and so on.

Contractions are no problem because there is a very simple rule for academic discourse:

Never use contractions.
They make your writing seem too colloquial, too like speech, too informal, too down-to-earth for typical academic writing.

Possession

Possession is when something is linked to something else as if it belonged to it

Tom's aunty	(= the aunty of Tom)
capitalism's development	(= the development of capitalism)
the apostrophe's use	(= the use of the apostrophe).

Possession is a way of identifying something by making out that it is the property of something else, so that it is easier for the reader to figure out what you are talking about. Of course it is not really owned or possessed at all!

Tom's aunty? Oh! do you mean Mary's sister?

No! I mean my teacher, Judith Gaita!

When should I use an *apostrophe ess ('s)*?

1 **When a word does not end in s, add *'s*.**

the world's economy	(= the economy of the world)
women's rights	(= the rights of women)
the earth's bio-sphere	(= the bio-sphere of the earth)

2 **If the word is already plural, just add the *' after* the s.**

First Wave societies' notion of time	(= the notions of time of First Wave societies)

3 **Add *'s* to names which do not end in 's'**

Toffler's book	(= the book by Toffler)

If the name already ends in s, add the ' *after* the s

Giddens' book	(= the book by Giddens)

4 **Possessive pronouns do not have an apostrophe.**

its
yours
whose
hers
his
theirs
ours

If English was consistent they should have an apostrophe. Maybe they don't because possession is already signalled by the fact that they are already in possessive form.

e.g.

'your' not 'you'
'whose' not 'who'
'her' not 'she'
'his' not 'he'
'our' not 'us'.

But if this is the reason, why bother to put an 's' onto the end of them – for example, yours, hers, theirs, ours? And if you are going to have an s, why not put an 's (an apostrophe ess) like other cases of possession? Let's face it, English is not a logical language.

Rule of thumb
Just remember:

- don't put an apostrophe in pronouns.

The one that is tricky to remember is its and it's. Just try to remember:

- **it's** is short for **it is**.

When to use direct quotes handout 8

Disowning

You use direct quotes to disown a bit of your essay by attributing it to someone else:

> 'This is not me talking, this is what s/he says'.

However, the fact that you quote the actual words rather than just report what they said or meant, suggests that the actual wording itself is important.

Reasons for using quotes

There are three main reasons for disowning a bit of your essay.

1 To avoid confusion

These are not my words, so don't confuse them with my words.

The first reason is so you can distance yourself from what is said ('this is not how I would say it' or 'to show I'm not being unfair, listen to this: here is what they actually said in their own words'). You quote someone else's words because you want to take what they have said, objectify it, pin it down and analyse it: this is taking up a distant spectator-ing attitude to it. This would usually mean quoting a few lines in a single block, especially so you could not be accused of just selecting an unrepresentative phrasing or wording.

2 To get permission

These are not my words, but I want permission to use them too.

The other main reason for quoting the actual wording of another writer is that you may be wanting to use their authority ('I'm not the only one who thinks this, so does this important person I am quoting, so if you don't agree with what I am saying you will also have to disagree with her too'). Here, you quote the actual words of someone else to get close to them, to get some of their aura to rub off on you and your essay. You can do this by first quoting a slab of their text, and then weaving short little phrases and ways of wording things from this slab into your own sentences after that. It is as if by first quoting, you then have permission to mix their wording and your own together.

3 To show that you belong

I have done the reading.

Another way of thinking about quoting is not so much in terms of persuading the reader, but showing your membership of a community of scholars, showing that you are part of a debate and dialogue, and that you can attend to what other writers say. On this view, quoting is a way of showing how your ideas have developed in relationship to the writings within your subject or discipline, how your thoughts are assessments, responses, elaborations, qualifications, blendings, questionings, of these writings, that you are also addressing the same issues they are addressing, that you are a member of that community of discussion and dialogue.

How much is too much?

There are expectations and conventions that vary from course to course about how often you should quote others and how much of your essay should consist of quotations. Quoting can be interpreted in different ways: it can be seen as showing you are too dependent on the authorities, that you are not 'thinking for yourself'. Or, it can be interpreted as showing that you are doing the reading, studying the key texts of the subject, and entering into a relationship with the writings of the subject. There are no simple rules to apply. We can't say: do a word count of your quotations and make sure they are more than 15% and less than 20%.

How a teacher interprets your quotations will depend on how they interpret your essay overall. If they think your essay is not much good, they will interpret whatever you have done as wrong. If you used a lot of quotes they will think you used too many. If you used very few they will say you should have used more. Similarly, if they think your essay is good, they are likely to be generous, even if you over-use quotes.

As you can see, it is a very fuzzy area that is a matter of interpretation, an area in which you will get lots of contradictory advice. Good luck.

Guidelines

Anyway, here is our advice.

Use a direct quote because:

- something needs to be stated carefully and accurately
- you are going to analyse or attack it
- it is crucial to your argument
- it will not be accepted on your authority alone
- the style is excellent and is obviously not yours
- the point is put so nicely you want to use it
- you want to get something established quickly without fuss, discussion or argument.

Don't use direct quotes for:

- narrating the facts (only for stating their significance)
- things that are well-known or uncontroversial.

Some rough rules of thumb

- Make sure you understand the difference between:
  - — using quotation marks ('talking marks') for inserting short phrases or a shortish sentence into your essay

  and

  - — using a colon plus indenting to quote a slab of someone else's text.
- Never use more than two indented slabs per page; in fact, try to keep it down to one slab per page.
- Even though you find one particular book suits your purposes more than all the others, don't quote only from it – otherwise your essay will give the impression that this is the only book you really read or took seriously.

Theme 6

So what

Reflections on academic discourse

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Introduction to this theme 405
20 Educating Rita: a story of returning to study 407
21 Evaluating the course: a final look-back 427

Theme 6 Units in this theme

Unit 20 **Educating Rita: a story of returning to study**
Uses a viewing of the film to encourage students to reflect on their experiences. Although many of them have already seen the film, we interpret it in a way that is new to them, using the concept of different epistemological positions based on the research of Belenky et al in *Women's Ways of Knowing*.

Unit 21 **Evaluating the course: the final look-back**
Provides samples of course evaluations we have used, both for mid semester and the end of course.

Theme 6 Introduction to this theme

Reflections

This theme provides the opportunity for two main lines of reflection: how the fact of returning to study has affected the students' lives and how effective the course has been. It is divided into two units.

Unit 20, *Educating Rita: a story of returning to study*, consists of a viewing and discussion of the video, *Educating Rita*. Although many students have already seen this movie, we interpret it in a new way: as a narrative of epistemological development, not as a love story. For us, it is the story of how someone changes as they are initiated into academic discourse and it raises questions about what sorts of differences 'getting an education' can and can't make in your life.

We use *Educating Rita* to encourage students to reflect on how returning to study has changed their own lives. Has it changed the way they position themselves or are positioned by other around them, in the life of their family and friends, in the formal institutions of work and learning, or in social life generally?

Unit 21, *Evaluating the course: the final look-back*, includes some sample evaluations for students to evaluate the course and their learning. One is for part-way through the course; another is for the end of the course.

A look-back across the overall course spells out some key moments in a curriculum designed to articulate students into academic discourse. Think of these units as key moments in the method of development of an academic preparation course.

Unit 20

Educating Rita

A story of returning to study

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Unit 20 Outline

Notes

This unit consists of a viewing and discussion of the video, *Educating Rita*. Although many students have already seen this movie, some many times, we interpret it in a new way: as a narrative of epistemological development, not as a love story. For us, it is the story of how someone changes as they are initiated into academic discourse and it raises questions about what sorts of differences 'getting an education' can and can't make in your life. We use *Educating Rita* to encourage students to reflect on how returning to study has changed their own lives. Has it changed the way they position themselves or are positioned by others around them, in the life of their family and friends, in the formal institutions of work and learning, or in social life generally?

- Presentation and discussion of 5 Epistemological Positions from *Women's Ways of Knowing*.
- Watching the video, students are asked to watch for signs of Rita's epistemological position, e.g. clothes and hairstyle.
- Teacher calls out two main transitions.
- Group discussion of student experiences of returning to study.

What you'll need

Handouts

1 ***Women's Ways of Knowing*: Epistemological Positions**
2 **Video: *Educating Rita***

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Unit 20 Main ideas

Educating Rita

Screening *Educating Rita* is a regular feature of most re-entry programs over recent years. However, how this viewing is used can vary: *Educating Rita* can be used in different ways for different purposes. Mostly, it is used early in a course to increase student motivation.

Not a love-story

Educating Rita can be interpreted as a romance or love story. Many students of re-entry programs have already seen it on TV. Both the networks and students frame it as a 'love story' and invariably feel sad at the end when Rita refuses to go off with Frank to Australia. This is a perfectly reasonable framing of this story.

Educating Rita can also be interpreted as a story about the situation of women. A feminist reading could readily locate *Educating Rita* within a genre of writings stretching right back through most of the mainstream novels of English literature. One of the central issues dealt with by the English novel was the anomalous position and prospects of educated women. Were education and culture avenues for social advancement, for independence or for romance? Should you marry up, find a room of one's own or travel abroad? As a form, the novel is almost defined by this problematic of the educated woman in a patriarchal, class-based society.

However, we use *Educating Rita* for a different purpose. We use *Educating Rita* as a pretext for getting students to reflect on and discuss the social and personal tensions in their lives as students returning to study. So, rather than focus on the love element or the ending, we encourage our students to read Rita in terms of her shifting sense of what education means. We want students to attend to the shifts in Rita's Epistemological Positions, which is the way she frames 'the game of knowledge' and her mode of participation in that game. For us, *Educating Rita* is a classic idealised narrative about the dangers, the up and downs, the temptations, and the conflicts of returning to study.

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Ways of knowing

We draw on the categories of *Women's Ways of Knowing* (Belenky et al) in order to interpret Rita as moving through three stages in her understanding of what returning to study means. *Women's Ways of Knowing: The Development of Self, Voice, and Mind,* written by a group of feminist psychologists, draws on the work of Carol Gilligan (1982) to explore women's ideas of the nature and source of knowledge, and to describe how women understand themselves as knowers. It has become a classic point of reference in the intersection of developmental psychology and feminist pedagogy.

Belenky et al. found that, in terms of epistemology (attitude to knowledge, where it comes from and how you know it really is knowledge), women could be grouped into five groups or categories, which are not to be considered as 'fixed, exhaustive, or universal' (15).

The positions are:

Silence	a position in which women experience themselves as mindless and voiceless and subject to the whims of external authority
Received Knowledge	a perspective from which women conceive of themselves as capable of receiving, even reproducing, knowledge from the all-knowing external authorities but not capable of creating knowledge on their own
Subjective Knowledge	a perspective from which truth and knowledge are conceived of as personal, private, and subjectively known or intuited
Procedural Knowledge	a position in which women are invested in learning and apply objective procedures for obtaining and communicating knowledge
Constructed Knowledge	a position in which women view all knowledge as contextual, experience themselves as creators of knowledge, and value both subjective and objective strategies for knowing.

We will expand on these summary descriptions so that you have a fuller sense of the five categories.

The five ways

- **Silence**
  The position of silence is one in which women feel 'deaf and dumb', as if they have no knowledge at all. There were only 2 or 3 women in the study who were in this position. (23–24) Belenky notes, 'These silent women were among the youngest and the most socially, emotionally, and educationally deprived of all those we interviewed'.(24) They were not in educational institutions.

- **Received Knowers**
  Women as received knowers are those whose knowledge comes from authorities such as family members or teachers. For these women, there are no shades of grey, only black or white. (41) They operate in a literal way, unable to read between the lines. They learn the facts, rather than try to understand, and are not evaluative in their approach to learning. (42) 'Unlike the silent women, who do not see themselves as learners at all, these women feel confident about their ability to absorb and to store the truths received from others.' (42) Again, like the silent women, these women were young and not in educational institutions, but from social service agencies. (43)

- **Subjective Knowers**
  Unlike those receiving knowledge from the words of external authorities, subjective knowers speak of a 'gut feeling' which helps them make up their mind about what is true. (53) Women in this position still believe there are right answers, but the answers are found within them, rather than in an external authority. 'Women become their own authorities.' (54) This position is both a move toward independence and at the same time a move toward connected knowing. This position is not as age-specific as the other positions and nearly half of the 135 women Belenky et al interviewed were located in this stage. As intuitive subjectivists, women in a modern advanced society can be at a disadvantage, since this way of knowing is not valued as it might be in non-Western cultures. (55) Belenky et al describe women's shift into subjectivism, not as a result of education, but as related to and following 'some crisis of trust in male authority in their daily lives, coupled with some confirmatory experience that they, too, could know something for sure, that women from these backgrounds could take steps to change their fate and "walk away from the past" '. (58) While some feminists celebrate 'intuition' as a way of knowing superior to reason, others point out that this merely reinforces the stereotype of femininity according to which women are ruled by feeling while men are ruled by reason. Belenky et al. argue that, even though intuition is important, it is not always helpful to listen only to this 'inner voice' of intuition.

- **Procedural Knowers**
The next position is the 'voice of reason' or 'procedural knowledge'. In Belenky's study, women occupying this site were 'privileged, bright, white, and young' (87) and were from 'traditional, elite, liberal arts colleges'. (103) They had left earlier epistemological positions for one of 'reasoned reflection,' (88) and 'conscious, deliberate, and systematic analysis'. (93) There are two different forms of procedural knowledge: separate knowing and connected knowing. Separate knowing involves the procedures of reason, while connected knowing draws on Gilligan's (1982) idea of inter-connectedness. (101) Belenky et al. deploy a distinction between understanding and knowledge. Separate knowers value knowledge, so they 'weed out the self' (109) and 'exclude all feelings, including those of the adversary', (111) whereas connected knowing values understanding which means seeing something from another's point of view, or imagining 'the author's mind'. (121) 'At the heart of these procedures is the capacity for empathy'. (113)

- **Constructed knowers**
The position of constructed knowledge is the point at which women learn to integrate subjective knowledge and procedural knowledge. According to Belenky et al., 'constructivists understand that answers to all questions vary depending on the context in which they are asked and the frame of reference of the person doing the asking'. (138) It is here that women are able to speak 'in a unique and authentic voice'. (134) At this point, women can embrace the world from both 'the mind and the heart' (141) and, in Belenky's words, 'establish a communion with what they are trying to understand. They use the language of intimacy to describe the relationship between knower and known'. (143) It is at this stage that women 'have found their voice'. (146)

Although we have some reservations about the framing and phrasing of these shifts in how women imaginatively position themselves in relation to the discourses of knowledge, they are not critical for present purposes. The key point of interest for us is that the schema of Belenky et al. allows us to see a relationship between social identification and epistemological identification. And who one identifies with will mirror one's shifting experience as a student. Becoming a student does not just lead to changes in what you know in some private place in your head. It leads you to change your world view and your ways of thinking. And it leads you to identify with others who think and see the world in the same way.

The story of Rita

We now apply these categories to Rita.

As a subjective knower

At the beginning, Rita is what we would call Subjective. She has already rejected the 'received' authority of her surrounding community and has embraced a wider imaginary cosmopolitan community. She is secretly taking the pill against the wishes of her husband. She is secretly reading radical lesbian feminist texts such as *Ruby Fruit Jungle*. She is an aggressive smoker who is contemptuous of the timidity and gutlessness of those giving up. At this stage, Rita is as it were a Rebel. She enjoys shocking those around her. She thinks she is 'better than those around her'. She thinks there must be more to life. She has transferred her allegiances from the face-to-face community and family life she grew up in and is constructing a new sense of self and values from the imaginary community and world she is entering through books. One way to think about this stage is in terms of adolescence. Adolescence can be defined as that moment when you begin to trust and assert (often aggressively) your own judgments and appraisals, not just rely on your peers or family values. You begin to become a self with secret values, dreams and identifications. It is at this point that others around you can become what Holden Caulfield called 'phonies'.

Rita is cheeky, 'cocky', and arrogant. She is buoyant in mood and full of confidence, even though we, the knowing audience, are smiling at her high heels, faux pas and knowledge gaps. She perceives others around her, her husband and his friends, her mother and the neighbourhood, as just following the crowd, as just carrying on the tradition, as not thinking for themselves, as not really having a self, as just occupying the roles predestined for them. She thinks that truth is a matter of expressing your own unique insight. For example, when she writes about Ibsen, she is indignant that Frank would think that she should 'pad out' what she has to say ('Put it on the radio'), and she is oblivious to the fact that academic writing conforms to generic conventions, that writing involves procedures and conventions.

Subjectivism: claiming the right to judge for yourself

Our view is that it is important for students to explore a subjectivist sense of validity. At some point students must come to think of themselves as: able to have their own opinions, able to sense what might be true, able to trust their own judgement, as having the right to make mistakes by following their own nose, hunches, and intuitions. Thinking that you are allowed to, and should, make up your own mind rather than just find out what you are supposed to think or what everyone else thinks, is an essential step in the movement towards being able to follow discussions and arguments as a form of reasoning. This is a key step in separating knowledge from social power or social status. 'I am not going to believe this just because you tell me to; I will think about it myself' is a way of insisting that tradition and authority must be interrogated and be answerable to a tribunal of reason. It separates truth from social position. Might from right. The King is not always right; the Church does not always know what is right; Dad does not always know best; Brian doesn't always know, either.

Our view is that what might strike others as simply a negative, nihilist, irrational or extreme relativist rebellion is actually an important phase in epistemological development.

Our view is that what might strike others as simply a negative, nihilist, irrational or extreme relativist rebellion is actually an important phase in epistemological development. Admittedly, subjective knowers are a pain in the neck for others around them, but it seems that this is what we have to do in order to disconnect from the authority and power we accepted as children.

An aside on the relationship between education and class

Notice that Rita at first views culture and knowledge as the preserve of the ruling class. And this is a good first stab at locating the province of general education and its social consequences. The ruling class seem to Rita to be more progressive and enlightened than the working class: they are sexually liberated, view 'nudes' as an aesthetic phenomenon not a moral matter; are not shocked at swearing ('Pass the fuckin' butter'). This is not because she thinks that culture and knowledge are the natural culture of the ruling class. Rather, Rita thinks they are more enlightened because 'they have an education'. It is education that is the engine of cultural enlightenment, not family or class habitus. Otherwise Rita Mae West could not be a model for her.

Rita is not focusing on the way that cultural capital (an education) can be used by families, classes or groupings to grasp or retain their hold on money, power or social standing – as reproductionist sociologists such as Bourdieu do. These matters of money, power or social standing, the things you can get from an education, the sociological consequences of getting an education, are not things that are on Rita's mind at this point in her life, just as they are not on the mind of many adolescents. (This has probably changed for many current adolescents brought up in a world in which jobs are rare, fleeting and uncertain – and therefore, valuable).

More to the point is the notion of authenticity, being true to yourself, finding and expressing your real self and views irrespective of their real life consequences in terms of money, power, prestige and so on. Subjectivism is the point at which we are gripped by the power of ideas themselves. Subjectivism is not interested in cashing in the value of ideas or culture for other goods it brings; rather, subjectivism is consumed with exploring the power of 'ideas' to specify meanings and significance 'in a more abstract way' seemingly from within you as a separate individual, in a more direct relationship with the reality rather than via the chain of social relationships or kinship or story lines. We know this idea from the German notion of Bildung, the idea of education as coming to inhabit new and wider, more universal ways of interpreting and being in the world.

Existing social commitments: exit or voice?

But the German idealist notion of Bildung seems to focus mainly on what is happening to the mind or consciousness of the individual student. What about their social relations? Do they have to abandon their current narrow, class or ethnic relationships in order to enter a wider cosmopolitan world? Will we all have to leave our husbands and refuse to have children, like Rita, if we get an education?

There are many ways and frameworks we can use to approach such questions and issues, but one set of categories that seem especially illuminating are from an economic historian, Hirschman (1970). Using Hirschman's categories we can say there are two poles in responding to an unhappy social situation like Rita's: one is to leave, the other is to speak up in an effort to get the situation changed. Hirschman calls these two responses: exit and voice. Exit is voting with your feet, it is moving on, it is leaving. Voice depends on a deeper loyalty which stops you from leaving, so you try to change the situation; you complain, nag, criticise, threaten exit, and so on in an effort to change the situation. Gilligan suggests that men are prone to exit, while women tend towards voice.

Re-entry programs: escape route or resource

Now it is important for teachers of re-entry programs to realise that adults re-entering education are taking up study because of a fundamental dissatisfaction with their lives – personal or professional. For some, returning to study is a way of 'exiting' from one social or work situation in the hope of finding a new more meaningful context of life. For others, returning to study is a supplement at most or even an attempt to find resources for repairing or reworking existing work or home contexts. I suppose the main thing we would say is that adults should not be railroaded into one stance or the other. Both have their swings and their roundabouts, both have their highs and their lows. We do not view Return to Study as a halfway house for women escaping patriarchal life contexts. But nor do we view it as a training ground for organic intellectuals who must remain within their communities and 'speak out' on their behalf. Our view is that Return to Study can be a space in which to explore the ground between these two options of Exit and Voice, of leaving and staying to fight.

It is not for us to determine what line teachers and students should take up on these fundamental dilemmas of modernity, dilemmas of fight or flight. The important thing is that students should realise that the dilemmas produced by returning to study are not personal to them, to their specific situation or to their specific partner or whatever. They are general matters. They are common and widely experienced. They are not matters of private shame, but matters that can be acknowledged, even discussed, with others experiencing the same dilemmas and ambivalences.

The important thing is that students should realise that the dilemmas produced by returning to study are not personal to them ...They are general matters.

Any shift in intellectual categories or interests has serious implications for one's uses of times and social relations. You can become boring to your current friends, or they can become boring to you; you spend your time watching, listening to, reading about or talking about different topics, issues and themes. You spend most of your spare time either studying or at school. Your family and friends probably see less of you. Your language and vocabulary changes: to others your language may have become arrogant, posh, jargonistic and obscure. Others around you may feel rejected: 'So, we aren't good enough for you. You think you are better than us, don't you?'

This conflict of exit and voice is especially poignant in the pub scene where Rita experiences the chasm between herself and her roots, a chasm she realises she can no longer re-bridge. Our experience is that almost no one can watch this scene tearless.

As a Procedural Knower

Rita realises you can learn to know and understand things. Knowledge is a public communal set of practices that can be learnt.

When Rita goes to the Open University camp, she realises that there are procedures, practices, techniques for understanding; that understanding is not just a matter of personal genius, insight or empathy. Rather, there are ways of knowing that can be learnt, there are conventions, there are paradigms. 'Everyone knows that X is stupid but Y is profound'. She now finds Frank untrendy, out of touch, and eccentric. At this point, Rita realises you can learn to know and understand things. Knowledge is a public communal set of practices that can be learnt.

How do you learn these practices? By repetition (practicing things over and over till they become habitual); by imitation (doing what others do), by identification (trying to be like others). Rita realises that knowing is not just a private matter between her and reality, between her and Ibsen. Rather, there is a community of people, of occasions, of rituals, of practices, of institutions. She joins this community. She rejects the solipsism and isolated introspection of Frank and joins the world of student life in cafes, the world of cultured flatmates, the world of Mahler, the world of flirting with or being flattered by the flirting of university lecturers (lechers). The sign of this shift in allegiance is of course Rita's change of clothes and hair. Gone are the high heels, gone are the short tight, mini skirts. Gone is the stylised smoking mannerisms and the bleached hair.

Education as public, learnable practices

For us, being able to take up a procedural attitude to education is a crucial component of any successful re-entry to education. It is crucial that students realise that modern knowledge is constructed, validated and changed by discourse communities; that modern knowledge is a matter of routinised practices and especially conventionalised forms of discourse; that modern knowledge is not a matter of the lonely flash of genius in which the world reveals itself to the contemplative interrogation of the metaphysician or the introspective and inward feelings of the artist, but rather the conventionalised performances of journal articles, lectures, seminars, and essays; that all of this is learnable; that most adults can succeed at these games if they want to – if they get gripped by the problems and want to have a voice in discussing, debating, and determining how things are framed in a particular discourse community.

The other realisation that goes along with acknowledging the procedural dimension of academia, is accepting that there is no 'unity of knowledge'. The ancient dream of the harmony of the world and therefore the secret coherence of the findings of different disciplines lies in tatters. Different disciplines frame the world differently; different disciplines live in different worlds. There is no single world or single truth, even I now live in different and competing disciplinary worlds. I am not just I; I am plural; I am us. Who I am is a matter of who I am with, which discourse community I'm in. I (can) change (myself) by joining a new discourse community.

Of course, as *Educating Rita* makes clear, this exit from one's primary groups and entry into intellectual discourse communities is not without its ambivalence or risks. The pub scene is one key moment where Rita realises that she can no longer re-enter the ethos of her local and family. She is no longer one of them. She wants to sing a different song.

Public performances or authenticity?

The other danger of proceduralism is the risk of what we will call inauthenticity. This is the risk that you will fooled by the 'external' signs of cultural and intellectual practices rather than engage with what they are signs of. There are two standard attitudes to this problem among contemporary theorists.

One line is to take a Wittgensteinian view of the mind and say that there is nothing more to the mind than the signs. Learning to perform what publicly counts as reading just is reading. There is no hidden process of reading going on in some other medium, the mind, over and above the public performance of showing how you read. Similarly, producing a good essay shows you understand, there is nothing more to understanding. Let's call this the semiotic view of mind.

The other view of the mind is that there are hidden mental processes that are in some way associated with the brain, and that knowing or understanding is determined by what happens in this place. On this view, there is more to reading, writing or knowing than just public performance. There are cognitive processes going on 'in the mind', processes that are private and not fully under the control of the knower. On this view, how you perform or what you do is a function of, is determined by, the states of your mind. Let's call this the cognitive view of mind.

Public performances can be mind-less

We don't have to settle this conflict of paradigms here. But it is important to accept that there can be a gap between appearance and reality. If Wittgensteinians are denying that there can ever be a gap between appearance and reality, then they are wrong. There is always a potential gap between what you 'seem to be doing' and what you are 'really doing'. Or between what we can see you doing and what you are doing to produce that public effect; between what you seem to be doing and how you are doing it. This is especially important with processes that take place away from public scrutiny, or for public products that are the results of processes that take place away from public scrutiny. Thus, with an essay that has been redrafted time and time again, there is no trace of the non-public 'work' that has gone into producing it. There is no trace of how other texts were used and worked into the essay. There is no trace of how the motifs or themes or topics were worked into the generic shape required by the essay form. Similarly, a student contribution to a tutorial discussion may arise out of lots of previous reading, note-taking and study; or out of none – it may just be quick footedness.

The danger for students in Procedural Knowing is that you can either learn how to do the job (separate knowing) or get sucked into the semblance of doing it (connected knowing). As it were, you get sucked into the behaviour, but not the real underlying intellectual activity. To some extent, this is what happens to Rita: she gets taken in by the trappings, by the behaviours, by the semblance, by the public songs of knowledge and culture. But it is equally important to note that it is through these very trappings, behaviours, semblances, public signs that Rita actually does learn how to do academic work of quality. It is through laboriously learning what the expectations for an essay are, and how to construct one that conforms to these conventions, that Rita learns to engage more deeply in education.

Mind is *in* the public performances not *behind* them

Just as it is wrong to imagine that appearances never deceive, it would be equally wrong to assume that public behaviour is only appearance because really all it does is point to a deeper, more mental reality. Again, we can't go into a long excursus on this. Suffice it to say, that it is easy to draw on a discourse of 'authenticity' and 'inauthenticity' and set in place an unbridgeable chasm between playing a role and being yourself. But in reality, what at first is only 'playing a role' becomes, through identification and automatisation, a case of being yourself. Now, of course, existentialists still want to insist that there is a self beyond all the specific roles you play. All social roles, routines, or habits are inauthentic and thing-like; a life of conformity, not a life of choice; a life of slavery, not a life of freedom.

This way of making the connections means that we can still say that there is more to education than just displaying public behaviours or conforming to public competencies.

Rather than setting in place this divide between 'being with and for myself' and 'being with and for others', as existentialism does, it would be better to frame this matter in terms of the way that 'playing a role' means 'imagining it' and the way that 'imagining it' means 'bringing it to life' and thus 'being it'. This is how Gadamer frames things. This way of making the connections means that we can still say that there is more to education than just displaying public behaviours or conforming to public competencies. There is imagining and identification; there is getting caught up in the problematic, getting committed to the issues and their outcome. And it is this commitment and caring that provides the motive to want to see things clearer or more deeply or more widely.

Official psychology: cognition versus affect

Notice that current psychology can't frame these matters properly because it places knowledge and motives, understanding and identification, knowing and wanting, in two different domains: the separate domains of the cognitive and the affective. This means psychology has no way of grappling with the power of playing, of imagining, of reading, of writing, of education generally, as ways of reconstructing our worldviews concerning epistemology (concerning who has knowledge, where it comes from, what it is, how we tell it is knowledge, what it is for, and how I can get some of it). Psychology can't come to grips with the way attitudes and values, on the one hand, and understandings and knowledge, on the other, intersect and frame one another.

This is why we prefer the richer notion of epistemology used by Belenky et al. in which the cognitive and the affective, reason and emotion, intellect and feeling, are not placed in separate non-communicating compartments. Rather, the different ways of stitching these two dimensions of human life together is a key indicator for different epistemological positionings.

As a Constructed knower

And, finally, we see Rita shift to the position where she has a choice between being procedural and being subjective. Belenky et al. call this position 'constructed knowing'. This is first manifest in the exam: she can write 'Put it on the radio' or she can conform to the public expectations of the discipline by writing an academic essay. She has a choice.

Similarly, she points out to Frank that she has a choice between going to France, getting a job, having a baby or continuing her studies. And she will make a decision.

Notice that being free means being able to do otherwise. It doesn't mean you have to choose to do otherwise. You don't have to reject your current situation or roles.

Notice that being free means being able to do otherwise. It doesn't mean you have to choose to do otherwise. You don't have to reject your current situation or roles. Rita realises she can decide to have a child, something she always rejected because it was defined as part of her role as a working class married woman.

Activity guide

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Summary

In this Unit we view the video *Educating Rita*. The aim is to provide a context for students to reflect on the tensions and conflicts that have emerged in the course of their re-entry into education and begin to articulate some ways of dealing with the deep existential tensions and ambivalences inevitable in re-entry programs for those from 'the wrong side of the tracks'.

This viewing also provides a context for discussing issues of community identity and obligations versus individual aspirations and provides a model of a way of reflecting on the insoluble ambivalences and guilt which can result from the fact that education repositions you in relation to your existing social relationships.

Educating Rita is an excellent context for exploring and discussing how the value or 'cultural capital' of a general education can and can't be translated into or mistaken for other forms of value: social status, cultural elitism, trendiness, money, power, independence, autonomy, escaping your 'origins', getting away from your family, leaving a marriage, escaping your community or religion, getting a good job, meeting interesting people, finding a partner, and so on.

We use the categories from *Women's Ways of Knowing* to interpret Rita as moving through three stages in her understanding of what returning to study means. These are discussed in the Main Ideas section of this unit.

Activity 20.1

Introducing the video

- We begin by explaining the five epistemological positions from *Women's Ways of Knowing*
  - Silence
  - Received
  - Subjective
  - Procedural – separate; connected
  - Constructed.
- We distribute **Handout 1**, *Women's Ways of Knowing: Epistemological Positions*. We ask the students to 'notice the things about Rita that tell us what Epistemological Position she is in' – for example, her clothes, her hair, her accent, her way of talking, her attitude to Frank.
- We explain that we will call out the two crucial shifts in Rita's development.

Activity 20.2

Showing the video 120 mins

- During the screening, we stop to get feedback from students.

  We ask what things they have noticed which signal her epistemological position. That is, which signal that she is a subjective knower.
- We call out at the two transitions:
  - The transition from Subjective to Procedural: the change of season just as Rita boards the train for the Open University workshop.
  - The transition from Procedural to Constructed: reading the exam question in the final exam.

Activity 20.3

Class discussion 30 mins

During the discussion we take care to acknowledge the complexity and validity of any and all serious attempts to deal with the existential issues raised by returning to study.

This Unit is intended to provide a context for students to think more deeply about what is happening to them by suggesting some categories or ways of thinking about what returning to study means. We are not trying to impose a way of thinking, a set of categories, or predetermine what happens (or should) to people returning to study.

Teacher reflections

The five ways

If the categories of *Women's Ways of Knowing* were new to you, how did they strike you?

- Did they seem plausible?
- Were you able to apply them to your own history?
- Could you immediately think of students who were classic cases of the different types of knower?

Do you think it right to classify 'people' as a particular sort of knower, or would it be more accurate to use these categories in specific contexts, so that you are a procedural knower in, say, accounting but not necessarily in literature?

Do you think students should be told about these categories of knowers?

Would this help them:

- by modeling what they are aiming at
- by helping them to recognise what they are going through
- make them depressed?

Or do you think all forms of classification degrading?

Do you think different disciplines foster different types of knowing?

Teacher reflections

Do you think different forms of assessment assess and encourage different types of knowing?

Do you think you can be all five forms of Knowing in different parts of your present life? That is, do we ever really out-grow old ways of knowing?

Can you remember any stand-out 'crises' that projected you into (or more deeply into) Subjective knowing?

Did you have trouble with the fact that academic discourse can be treated procedurally, even totally cynically?

Books

Notice how important reading was to Rita as a way of entering a new form of Knowing and new worldview. Books seem to be designed to help us imagine ourselves as a new person, to try a new way of seeing ourselves.

Were there any books in your past that played the same role as Ruby Fruit Jungle did in Rita's life?

Teacher reflections

Roles

James Gee's notion of 'mushfake' implies that we can never get past the 'phoney-ness' that we experience when first taking on a new role. Most student teachers feel totally at sea and phoney when they first start teaching.

Did you? Do you still feel phoney as a teacher?

Is it possible to live with one foot in and one foot out of discourses and institutions? Should we?

Women's Ways of Knowing

handout 1

epistemological positions

Silence	a position in which women experience themselves as mindless and voiceless and subject to the whims of external authority.
Received Knowledge	a perspective from which women conceive of themselves as capable of receiving, even reproducing, knowledge from the all-knowing external authorities but not capable of creating knowledge on their own.
Subjective Knowledge	a perspective from which truth and knowledge are conceived of as personal, private, and subjectively known or intuited.
Procedural Knowledge	a position in which women are invested in learning and apply objective procedures for obtaining and communicating knowledge.
Constructed Knowledge	a position in which women view all knowledge as contextual, experience themselves as creators of knowledge, and value both subjective and objective strategies for knowing.

Unit 21

Evaluating the course

A final look-back

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Unit 21 Outline

Notes

This unit includes some sample handouts for having students evaluate the course and their learning. One is for part-way through the course; another is for the end of the course.

What you'll need

Handouts

1. **Brief overview of topics**
2. **First term evaluation**
3. **Evaluation: a group discussion**
4. **What we've tried to teach**

Activity guide

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Activity 21.1

Evaluating the course along the way

There are three short evaluation sheets (**Handouts 1**, **2** and **3**) we have used during the course.

We usually tried for about three of these short evaluations of how things are going.

- They serve as excellent summarising and revising activities.
- They raise the metacognitive awareness of students for taking responsibility for what they are getting out of the course.
- They give you a sense of what students are focussing on and what needs to be emphasised.
- They give you a sense of whether you can speed up or need to slow down.

The examples included in this unit are intended as models.

Later evaluations

With later and more serious evaluations, we usually try to get someone else to run that part of the class, so that there is no embarrassment about saying 'unkind things' about us.

Activity 21.2

A final 'take away' summary of the whole course

Handout 4 is a summary we gave out at the end of one year. We are not suggesting that you use this particular one, because each year the themes and emphasis of the course changes depending on students, world events, your interests and so on.

But if you used it as a model, an hour at the computer could mean that your students go away from the course with a nice compact summary that they can look back at over the next few years. And they will. And they will see different things in this summary depending on what is happening to them in their studies.

- We handled this summarising activity according to our usual model:
    - we first make students come up with their own individual summary
    - then they discuss it in pairs
    - and then larger groups compare their results
    - only then do we give our own summary
    - we encourage students to discuss and disagree with our summary.

Our summary is not the definitive summary, but just some of the things we were hoping students would find important enough to try to take on board. We are careful to signal that what students remember is more important than what we wanted them to remember. Any discrepancy is our fault – for not being able to forge or find the right way of making the connection between:

- what we saw as important
- what signals we gave about what was important
- what students could see (make sense of) as important.

Teacher reflections

Have you any strategies that you usually use to get feedback about how students are coping with the course?

Do you have any ways of following up students who disappear or 'dropout'?

Check with some colleagues whether they have any standard formats for evaluating their courses.

Have you tried getting someone else to conduct your evaluation so you can leave the room?
It is not nearly so fraught with tension and overtones, and allows students to speak more freely. (We have tried getting students to conduct it themselves. They can do a good job of this.)

Brief overview of topics

handout 1

Topics so far

Here is a brief list of topics we covered in semester one:

- Metacognition – how to monitor memory
- Cue Consciousness – using cues to understand what's important
- How to use the library
- Understanding the structure of books
- Understanding the structure of an academic essay
- Understanding that an academic book or an essay is an argument
- Report writing
- Essay format and presentation
- Developing independent study habits.

Questions

What do you feel confident about now that you weren't at the beginning?

What was something that you found hard at first that you can do now?

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What did you do to get on top of it?

Which of the topics listed above would you like reviewed, or explained again?

Thinking back over the first semester, were there any words, phrases or concepts that were used by teachers or students that you would like us to explain or go over again? (Don't be shy and don't think you're the only one who didn't get it the first time!) ***Please list any.***

In terms of academic reading and writing skills, can you think of any areas where you would like assistance?

Were there expectations you had of this subject that haven't been met? Could you name them so we could try to address them if appropriate?

What's giving you the most trouble at this time?

First term evaluation

handout 2

What are the four most interesting ideas in the course so far?

What are the four most difficult ideas in the course so far?

What are the four most boring things in the course so far?

How have you found Toffler?

☐ difficult
☐ too hard
☐ too easy
☐ getting harder
☐ getting easier
☐ interesting
☐ boring

If by the end of the two-week break you will only remember 5 main ideas, which five do you want them to be? In other words, pick the five ideas that have been most important to you so far.

Select the five ideas that, in your opinion, we think are the most important.

Which class was the most interesting?

Which class was the most boring?

Pick two ideas that you always suspected were true and now you know that you were right.

Pick two ideas that were completely new to you.

Are there any things that you are still hoping we will cover in the course?

Have you any general comments or suggestions for how the course could be better?

Evaluation: a group discussion handout 3

Instructions for groups

In your groups, discuss the following questions.

Content of the course

Can you remember what it was like before you met the ideas covered in this course?

What is something you see differently now compared with what you felt at the beginning of the course?

Is there anything you were not aware of before that now concerns you?

Have you become addicted to the ideas in the course?

Activity

After discussing these points, list at least three things that your group found

- most disturbing
- most interesting
- still unclear

concerning the ideas covered in the course.

Study and its effects

How has study altered the way you organise your life? Your daily patterns and so on ...

Has it had any effect on your children? Do they see you as a good role model or as someone who has to be dragged away from your books to give them the attention they deserve?

And what about your partner? Are they still accepting? Do they still exist?

And the others? Friends and family? Do they think you have changed? How do they describe the change? Do you agree with them? Or have they just misunderstood?

Activity

As a group, list the three things that are the hardest about being a student.

List a few tips about how to get through the hard times.

Which ideas from the course or other sources have given you the biggest boost?

What we've tried to teach

handout 4

Learning how

- That intelligence is a skill, a set of strategies, rather than a fixed attribute determined at birth. People aren't *intelligent,* they do things *intelligently:*

  In our culture we can learn a sport, how to do a craft, how to cook or bring up kids etc. Return to Study teaches you how to do 'academic study' intelligently. You can learn to study by applying sensible strategies.

Taking control

- That an important strategy is to take control of your own learning:

  You need to know what you don't know and then proceed to find the answers. This includes using your cue-consciousness, schemas, and mind maps.

  - It means knowing how to find out information from books and other people
  - It means knowing that you or a friend needs to proof-read your work and check the spelling and punctuation
  - It means knowing that your question is not stupid and that most other students in the class probably have the same question and are also too afraid to ask. So, ask!!

Developing skills

- That to study successfully, you need to know particular skills:
  - Parts of a book- using the table of contents and the index
  - Locating important information in the text
  - Using introductions, summaries, conclusions.
- Locating books in the library:
  - Dewey system
  - reference collection.

Reading

- That reading for meaning is not a word by word slog, but a rapid process, but that 'studying' often requires more than one reading of a text.

Writing essays

- That to produce an intelligent essay you need to use particular strategies and skills:
    - You have to read the question in light of the theories presented in the course
    - You have to state the problem and solve it using the theories given
    - Most of the time the problem is not in the question, but behind it.
- That who you are when you write an essay is not you – you are not yourself.

  You are an apprentice sociologist, historian, educator, etc. and so you are pretending to be one.
- That your writing will be better if you make use of:
    - Meta-commentary
    - Old and new information
    - Paragraph structure
    - Linking one section of your essay to another
    - Doubles and triples
    - Resumptives
    - Summatives
    - Appositives.
- That there is an expected format:
    - Typed
    - Margins
    - Title page
    - Name, class, name of lecture and assignment topic
    - Number the pages
    - Double space
    - Bibliography
    - Footnotes
- Always proof-read your work for spelling and punctuation.

Other ideas we've tried to cover

- That societies are structured.
- That there are connections between the different parts.

  For example, there is a relationship between the family, ideas about the family and the economy. You might argue about how they are connected, but they are connected in some way.
- That the major structural divisions of society are Pre-industrial, Industrial and where we are now. Is the present really a Third Wave society or just a bump in the Second Wave?
- That ideas/ideologies are connected with social structure.

  For example, the concept of time, atomism, nuclear family, education, politics, etc.
- That because our way of thinking is based on Western Thought we have opposites or dichotomies such as:

  rational — emotional
  objective — subjective
  cognitive — affective
  science — humanities
  reason — feeling
  culture — nature
  male — female
  good — evil
  body — soul
- That unequal positions of men and women may be explained through
  - patriarchy
  - sex/gender
  - public/private spheres
- That the phenomenon of witch persecutions may be explained through a combination of the clash between old and new religions, the clash of old and new medical practices, and/or the erosion of the commons and lack of opportunity or provision for women without a father/brother/husband.
- That, as *Educating Rita* tried to demonstrate, academic knowledge can be thought of as style, money, or power over your own life.
- That no theory is the absolute truth about the world – even though it might want to be, and make out that it is.

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